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Member  Audit Bureau of Circulations Number 243, December 1984

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Cover Photo: Deborah Feingold

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HIT PARADER (ISSN 0162-0266), is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418. Entered as Second Class Matter April 24, 1943 at the Post office at Derby, CT under the act of March 3, 1879, Second Class Postage paid at Derby, CT. ©Copyright 1984 Charlton Publications, Inc. All rights reserved. Printed in U.S.A. Subscription \$11.00 for 6 issues, 12 issues \$20.00. Subscription Manager: Gina Brunetti. Vol. 43, No. 243, December, 1984. Authorization for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, CT 06418, and accompanied by stamped self-addressed envelope. ADVERTISING DIRECTOR: Mitch Herskowitz, 801-2nd Ave., Rm. 705, New York, N.Y. 10017 (212) 490-1715. WEST COAST: Alan Lubetkin Associates, P.O. Box 441, Woodland Hills, CA 91367 (213) 346-7769. NASHVILLE: Rick Bolsom, 2120 Crestmoor Rd., Nashville, TN 37215 (615) 298-3352. MAIL ORDER: Dilo, Inc., P.O. Box 355, Hewlett, NY 11557 (516) 791-5910. Postmaster: Please send form 3579 to Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418.

Distributed by Capital Distributing Co., Capital Bldg., Derby, CT 06418.

The Scorpions (left to right): Matthias Jabs, Herman Rarebell, Klaus Meine, Francis Buchholz, Rudy Schenker.

Jeffrey Mager

SCORPIONS

by Hank Thompson

If hard work begets success, then no band in rock and roll deserves stellar recognition more than the Scorpions. For more than a decade vocalist Klaus Meine, guitarist Rudolf Schenker, bassist Francis Buchholz, guitarist Matthias Jabs, and drummer Herman Rarebell slogged it out on the tour trail, slowly but surely building up their core of supporters. Each year they came closer and closer to attaining superstar status until, finally, **Love At First Sting** burst through all the barriers and lifted the German quintet to the pinnacle of rock success. When this interview with Schenker and Meine took place, the band had just finished another soldout performance on their current world tour.

Hit Parade: How does it feel to tour America as a headline attraction with a Top 10 album?

Klaus Meine: Actually, the success we were having didn't sink in until we'd been on tour for a couple of weeks. We've been together for many years, and we assume a certain attitude once we go on the road. This time, however, there was a different attitude. We were about to begin our first headlining tour of the States, and there was unquestionably a bit of pressure on us to perform better than ever. We've always been very confident about our music and stage show, but we knew that everyone would be watching us very carefully this time around.

Rudy Schenker: Klaus is being a little too serious. We're having the time of our lives.

We're staying in the best hotels, filling the biggest arenas in the country, and having a wonderful love affair with the American people. Everywhere we've gone we've met fans who are so friendly and warm that they instantly make us feel like we've lived in their city all our lives. When you're 5,000 miles away from home, their thoughtfulness is very appreciated.

HP: The Scorpions have always had a special affinity for the road. Isn't that what the song *Coming Home* is about?

KM: Most people think the title means we're anxious to go home to Germany. The truth is the exact opposite; we feel very much at home on stage, so getting in front of an audience every night is like coming home for us. It doesn't matter where we might be; in Texas, New York or California; once we plug in our guitars and start playing, we know we are home.

on
the
attack

Matthias Jabs



HP: It's somewhat surprising then that the Scorpions haven't released a live album in many years. When do you think the next one may be released?

KM: We're recording many of the shows on this tour with the hope of having a live record out sometime in 1985. The first live album we did, *Tokyo Tapes*, is already eight years old, and we don't perform even one song from that LP on stage anymore.

RS: We're a different band today than when we recorded the last live album. Ulrich Roth was still a guitarist in the band and his playing is very different from Matthias'. We're a stronger band now — that's obvious when you hear us on stage. Before, we had different musical elements in the group pulling us in different directions. Since Matthias came into the band we've become much more cohesive. We're thinking about calling the next album *Live At First Sting*.

HP: What is the secret of the Scorpions' success?

KM: I've thought about that many times — I'm really not sure. I often wonder why we had to struggle for so long and now we're so successful. We haven't changed our approach that much. We're still playing solid, loud rock and roll music. I think it might have something to do with MTV and the fact that a great deal more hard rock music is being played on the radio in America these days. We had many songs in the past that were just as commercial as *Rock You Like A Hurricane*, but no radio programmer would even listen to them.

RS: We are the right band in the right place at the right time. We're playing music everyone can get into and enjoy. It's as simple as that. You don't have to be a

headbanger to listen to the Scorpions. In this country we appeal to women as much as we do to men, which is very important when it comes to selling albums. Some hard rock bands have many more male followers than female, but I know from my experiences on the road that we have many very dedicated female fans.

HP: How do you deal with fan adulation? It must be difficult not being able to even eat in a restaurant without being mobbed.

RS: It's not that bad. Many of the restaurants we are eating in this tour seem to be too expensive for our fans. They do wait in hotel lobbies for us, and of course, they line up outside the halls we play, but for the most part they're very polite and considerate. Occasionally we've run into situations where a

"We're having a wonderful love affair with the American people."

fan has gotten a bit unruly after having too much to drink, but I also get a little out of hand when I get drunk.

KM: American fans are much more aggressive than European fans, especially the women. In Europe we draw many more male fans, so when we come to America and have the girls chase us, we're a little surprised. It's a lot of fun, we enjoy it, but it does take a bit of getting used to.

HP: How big an influence do you think Scorpions have had on the rock scene? It seems that there are now a lot of groups out

there with a twin guitar attack.

RS: I don't know if our two guitar lineup has been as influential as Judas Priest's. A band like theirs has two lead guitarists — which is the way new bands like Def Leppard and Iron Maiden seem to work. The Scorpions are different. We have one lead guitarist, Matthias, and one rhythm guitarist, myself. That's an unusual setup. In fact I can't think of another hard rock band that employs a rhythm guitarist. In other ways I imagine we have been a big influence. Obviously our ability to write songs that are accessible, yet still rock, has been something younger bands have picked up on.

KM: It's very hard for me to think of the Scorpions as a band that has influenced other groups. I can't picture us as an established force on the music scene. In some ways I hope I never change my vision of the band, because I don't want to run the risk of becoming complacent and believing we've accomplished more than we actually have.

HP: It seems you're always having fun on stage. It's got to become a bit of a drag playing the same songs night after night; how do you maintain such a jovial front?

KM: It's like being an actor. No matter how many times you've performed a play, you've got to act like you're doing it for the first time every night. That's what separates a good band from an average one. We don't have to act very hard, however, we honestly enjoy what we do. When we get on stage after hanging around a hotel all day, it's the ultimate release for us. We pour every ounce of energy we have into the performance. Working hard is something you can't fake — that's one thing the Scorpions have never shied away from — we love to work as hard as we can.□

Rudolf (left) and Klaus: "We're just the right band in the right place at the right time."



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We Read Your Mail

Kevin DuBrow is so full of crap that you can smell him a mile away.

Anonymous
Boise, ID

I'm not an avid Ratt fan, but some of their songs are better than Quiet Riot's whole album. In five years, no one will know Quiet Riot. Go home, DuBrow, and put your foot in your mouth where it belongs. Your voice is pathetic. I've heard better singing from 60-year-old mutes with throat cancer.

Al Altamore
Rockford, IL

This is a letter to the one and only Kevin DuBrow. You recently stated that you have the master tapes for **Quiet Riot I & II**, which are only available in Japan. You also stated that you don't plan to release them for years. Are you afraid that the albums with guitarist extraordinaire Randy Rhoads will outsell **Metal Health**? Are you afraid that all your fans will find out where the untalented Carlos Cavazo obtained his flamboyant guitar style? What are you worried about? You will gain more profit from **I & II** than from **Metal Health**. Nice deal, huh? People would like to buy those albums.

John Perry
Hermon, ME

Quite a few rock stars appear to have tremendous egos. I've noticed though, that those rock stars with extra-large egos soon end up

disappearing from the limelight. A rock star's personal life is his or her own business and no one else's concern. The only thing that concerns us is whether or not they're doing what they are paid to do; entertain us and produce the music we expect. As far as people like Ted Nugent and Diamond David Lee Roth are concerned, I wouldn't say they were lusty looking, but they each have a certain appeal. The music is really what counts, and I think these gentlemen are two of the best.

Moonyeen Hopkins
Enumclaw, WA

I used to like Motley Crue until I met them. I'd just like to inform all you Motley Crue fans out there to stop screaming over these jerks. They are a bunch of rude, stuckup shaggy-haired idiots! They made a guest appearance at a local record store and really blew it. About 500 people waited in line for seven hours to meet them, but do you think the Crue gave a damn? They had the attitudes of women on the rag. I can't condemn Tommy Lee because he was polite and very friendly. He was the only one who seemed to realize that we, the fans made them what they are today. Vince Neil is on some ego trip. It seemed to me that it was a chore for him to sign his name on a piece of paper. It was like, "Hey woman, get on your hands and knees and beg, I'm Vince Neil, Stud Of The Year." Scum Of The Year is more like it. His expression looked as if he was just informed that all peroxide companies had gone out of business. Nikki Sixx acted like someone had just ripped off his last can of hair spray. A constipated Lawrence Welk is much more lively than the so-called "rowdy" Motley Crue. Sorry boys, that day you blew your image, not only to me, but to about 500 other people. You better wise up, because it looks like you really screwed up. You'd better realize you're not anything without us, so go home to mommy and learn better manners. Keep the makeup on, Vince and Nikki, you'll be better off.

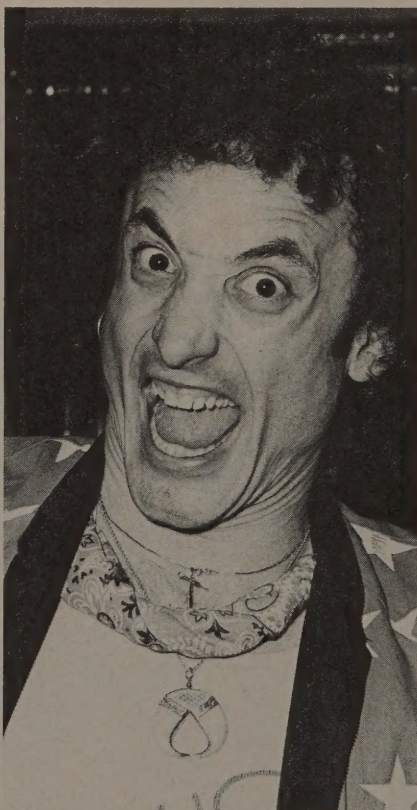
M. Korzyvski
Miramar, FL

My father won't let me wear a Motley Crue T-shirt I bought at a concert. He says it is too satanic with the pentagram and fire on the front. I think he's crazy. He won't listen to me when I tell him it's just a gimmick.

Mark Colindres
Miami, FL

I am a big heavy metal fan. Recently, a friend of mine saw Ann Boleyn of Hellion in an occult store where they sell supplies and books on witchcraft. A while later, I heard that Ronnie James Dio has decided to help Hellion become more popular in the United States — he signed them to his management company and is producing their record. Everybody knows Ronnie James Dio practices black magic. Is this why he is helping Hellion? Also, do Ann Boleyn and Ronnie James Dio practice black magic together? Do they belong to the same coven? Also, how serious is her relationship with David Lee Roth? Is he a witch too?

Pat Feldbaugh
Van Nuys, CA



Steve Granitz

Kevin DuBrow: Is he jealous of other bands on the L.A. metal scene?

HEAVY METAL GUITAR LESSONS

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I just wanted to say thanks. Your Metal Primer taught me things my guitar teacher didn't even want to discuss. He said I wasn't ready, that I was too slow on chord changes, and that stuff would come later. Well I'm not a Van Halen or Rhoads yet but with that one lesson I'm 100% better than I was. Those fingering exercises sure helped my chord changes become faster and clearer, Rob Stultz, E Detroit, MI

My playing has been coming along great! I can figure out within minutes almost any song and lead thanks to your tips. Thank you very much for your help!!!!!!

Craig Steinmetz,
Bangor, PA

You two have to be the greatest thing that's happened to Heavy Metal since Randy Rhoads!! The lessons are the greatest thing a beginning guitarist could ask for. There are no better lessons around and I'd be willing to stake my life on it!! They've helped me more in the few months I've been working on them than all the other lessons I've taken combined!!!

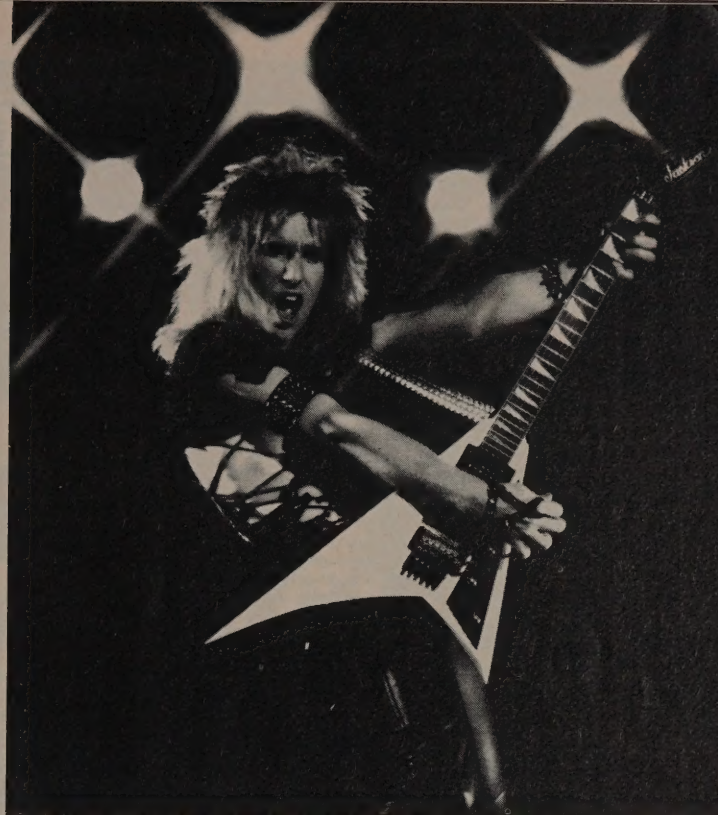
Doug Murray, Dundee, MI

I have to be honest with you. When I sent for your free Metal Demo, I was hoping to get a few tips for nothing. I had no serious intentions of buying anything. Your Metal Demo booklet caught my attention, though, and I've never been more satisfied with anything I've ever bought through the mail. David Gurtler, Beattie, KS

These tapes are unlocking all the secrets and I've learned more from you and your lessons than anyone! You're an excellent guitarist.

Robert Williams,
Fulton, MO

Kristen A. Dahline



Doug Marks, Metal Method instructor playing the new Jackson guitar by Charvel. The guitar was designed by Grover Jackson and Randy Rhoads.

My friend got a brand new guitar for his birthday but he didn't know a thing about playing. He ordered your Lesson 2 and the next time I saw him he played like he had taken lessons for years! I want that to happen to me. Mike Carrillo, El Monte, CA

These lessons are great man! And worth it! As soon as I get my six lessons, up the price some. Ha! Ha! It would take months to learn this much in a weekly hour lesson with a lazy teacher at \$8 an hour!

Maurice Field, Martin, TN

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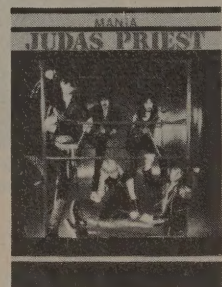
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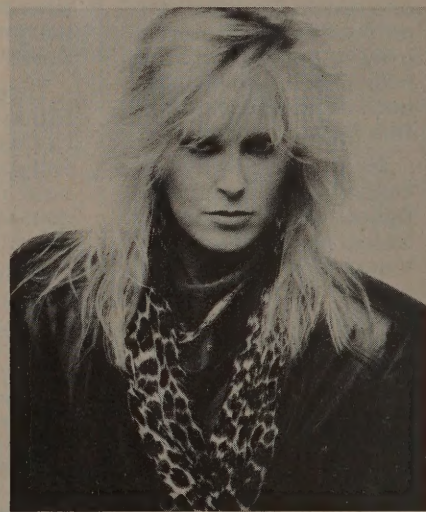
Brian P.
Las Cruces, NM

This letter is for "Angus' Girls," whose letter was printed in your June issue. First, no one, beside yourselves, is going to hate AC/DC because they don't like the way Angus' wife looks. She has nothing to do with his guitar solos or any AC/DC albums. She's not even on any album covers. Why should anyone stop liking their music because of one of the bandmember's wife. Face it, you're all jealous. You'd do anything to be Mrs. Young and you know it. Secondly, I'm sure Angus didn't marry her because of the way she looks. Ever hear of "inner beauty?" Probably not. Obviously none of you have any. If Angus did read that letter, he was probably laughing along with everyone else, thinking what jerks you all are. If you are going to hate AC/DC because of Angus' wife, go ahead. They don't need such 'loyal' fans anyway. In the meantime, worry about your own looks, which I'm sure will take up most of your time.

AC/DC Fan
CA

I'm in love with Lita Ford. Please, please, please print a photo of her.

Frank Norten
St. Paul, MN



Lita Ford: One hot lady.

Why do people waste so much time spinning albums backwards for the wimpy satanic messages they supposedly contain? If they really want something to protest, all they have to do is buy Venom's albums and listen to them forward. They contain all the messages they'd want to hear sung in a straight-forward fashion. I suggest everyone lay off the bands that don't have the guts to say what they mean forward. If they don't say it, then they aren't very good at spreading Lucifer's word and it isn't worth people wasting their time. Long live Mantas, the masters of mayhem.

PFC Daniel Edmiston
Germany

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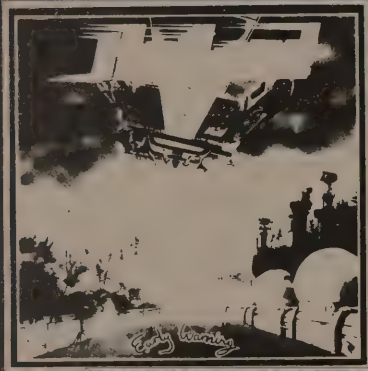
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Heavy metal happenings

by Andy Secher

Ozzy Osbourne reports that he's about to return to the recording studio to begin work on his next album, tentatively titled **Killer Of Giants**. The Oz says he wants the album to rock even harder than **Bark At The Moon**. "I don't know if I'll record a ballad like *So Tired* this time," he reveals. "I've always liked to have a lot of diversity in my music, but I don't feel that comfortable doing pop ballads — anyway, it's not good for my image."

Motley Crue's new picture disc version of the Beatles' **Helter Skelter** was "total inspiration" according to bassist Nikki Sixx. "It is just the perfect Christmas present," he comments. "It has the right look, the right sound and the right attitude to insure that everyone has a very Motley Christmas."

Def Leppard's Steve Clark admits that the success of the band's recent videos make writing new songs with videos in mind is a temptation. "Sometimes I think of a lyric, and I picture what the video could look like," he says. "I don't think there's anything dangerous with that, because making videos is a fact of life these days. But I don't think we'll ever allow a video to dictate the type of music we want to play."

Former Rainbow vocalist Joe Lynn Turner says that fronting his own band is more satisfying than being subser-

vient to the always-demanding Ritchie Blackmore. "Before I joined Rainbow, I was in a band called Fandango," Joe states. "That's when I found out what being an equal member of a band felt like. Let's face it, Ritchie controlled Rainbow, and we all accepted that. I'm really enjoying myself right now. I wouldn't exchange my experiences with Rainbow for anything, but I'm ready to move on to something new."



Toni Langer/LGI

Joe Lynn Turner: "I'm ready to move on to something new."

Sammy Hagar and Neal Schon plan to return to the recording studio to work on their second album together early in 1985. With Journey on a lengthy hiatus and Hagar embarking on a lengthy international tour in support of his latest LP **VOA**, the pair have to fight rigid schedules to

find time to work together. "It took us nearly three years to get our first album to become a reality," Hagar said. "But we really get off on working with one another, and we'll keep doing it every chance we get."

The Scorpions recently threw a party in New York City celebrating their soldout appearance at Madison Square Garden. Among the celebs in attendance were Bruce Dickinson and Steve Harris of Iron Maiden, Jon Bon Jovi, Michael Bolton and Deep Purple's Roger Glover. The Scorpions' Rudy Schenker told HMH, "We've never had a better time on the road, and I'd like to thank every rock fan in America for allowing us to rock them like a hurricane every night."

The reformed Deep Purple are finding that American rock fans have long memories. The band's first shows together in nearly a decade have been instant sellouts with fans who were prepubescent when the band had its heyday, scurrying to buy tickets to the legendary quintet's shows. "The interest everyone has shown in the band has been very rewarding," bassist Roger Glover says. "It tells us we made the right decision to get the band together again. This is no nostalgia trip — we want to be the biggest band in the world — again."

It seems despite the success of 1984, problems continue to run rampant in the Van Halen camp. Following alleged fights between Eddie Van Halen and producer Ted Templeman, and continued run-ins between Eddie and vocalist David Lee Roth, reports indicate that the band may take a lengthy sabbatical following the completion of their world tour. It seems that such a move may be the only way to keep the platinum-coated quartet together.

Quiet Riot's Kevin DuBrow sees nothing wrong with the fact that his band has enjoyed its greatest success by recording decade-old songs. "Both *Cum On Feel The Noize* and *Mama Weer All Crazees Now* are great tunes — it's as simple as that," the loquacious lead singer said. "We just take a good song and make it sound like Quiet Riot. There's nothing wrong with that. If the song is entertaining, and makes

Letter of the Month.

Dear Andy,

I'm a big fan of *Heavy Metal Happenings* and also *Hit Parader's Import Review* column. I buy a lot of the albums discussed in that column, and while the reviews and their ratings have been great, I find the recording quality of the imports a bit disappointing. Sometimes I can't get enough volume on the albums no matter how loud I crank my stereo system, and believe me, I've got enough watts to blow the house down. Why do some of these albums have such poor sound quality?

Keith F.
Idaho Falls, ID

Dear Keith,

The reason for the poor sound quality on some of the import albums you've purchased is twofold: one, many of the discs are pressed by independent record labels who have neither the money nor the facilities of the major companies. Thus, the product they release falls far beneath the standards of major label releases. Another reason is the fact that the vinyl used on heavy metal pressings is often of inferior quality. For some reason record companies think that heavy metal fans don't care what the music sounds like.

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people happy, what more can anyone ask for?"

Following the disappointing showing of their second Stateside release, Vandenberg are back at work on their next vinyl offering in Jimmy Page's Sol Studios. Guitarist Adrian Vandenberg promises the band will

tour America extensively in 1985. "We want to spend as much time as possible in America," he says. "We have many fans in Europe, and we will always be loyal to them, but America is such a wonderful country with so many places to play that we would like to spend four or five months touring there next year."

Heavy Metal Headscratcher

While Deep Purple's most famous lineup has recently reformed, can you name the band's original roster?

ANSWER TO LAST MONTH'S SCRATCHER: The vocalists who sang in Black Sabbath prior to Ronnie James Dio joining the band were Ozzy Osbourne and Dave Walker — who joined the band briefly when Ozzy was fired. Walker never recorded with the band.

Los Angeles metal madmen W.A.S.P., whose first single was banned in every country on earth due to its offensive lyrics, promise they'll never mellow out. "If people can't take what we have to offer, then W.A.S.P. isn't the band for them," states vocalist/bassist Blackie Lawless. "I'm sure there are plenty of fans out there


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W.A.S.P.'s Blackie Lawless: Their first single was banned everywhere.

who have no trouble relating to where we're coming from musically."

After recording with legendary guitarist Jeff Beck in New York a few months back, former Led Zeppelin vocalist Robert Plant has summoned

Beck to his English recording sessions. According to our London source Jack the Ripper, Plant may be utilizing a number of "guest stars" on his third solo album. Reports continue to circulate that Plant has requested old chum Jimmy Page to sit in on a couple of tracks. Could this be the first step in a

possible Zeppelin reformation? Stay tuned.

Please keep those letters and photos coming. Send them to: Andy Secher c/o Heavy Metal Happenings, Charlton Bldg., Derby, CT 06418. □



Robert Plant (center) with Jeff Beck and Jimmy Page: Both guitarists may be appearing on Plant's next solo album.

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Kiss



by Andy Secher

From their earliest days together on the streets of New York, Paul Stanley and Gene Simmons have never seen everything eye to eye. "We're like brothers," Stanley said as he ran his fingers through his ringlets of dark hair. "We can fight like cats and dogs about certain things, but then as soon as one of us is threatened from someone or something outside the Kiss family, we pull together like Siamese twins joined at the hip. It's always been like that, we can function very well apart, but we seem to function better as a team — that's the secret to Kiss' success."

Gene Simmons: He's currently finishing up work on his film debut, *Runaway*, which stars Tom Selleck.

a test of survival

Metal Legends Set Out To Animalize America.

The Simmons/St Stanley partnership dates back to 1972 when the two struggling young musicians walked together on Manhattan's 23rd Street concocting a plan to create "the most outrageous band in the history of rock and roll." The local music scene at that time was spearheaded by such outlandish groups as the New York Dolls, and Wayne County — groups who inspired Paul and Gene to create Kiss, which according to Simmons "was designed to walk the fine line between disgusting and entertaining. We wanted people to think we had crawled out from under a rock."

The pair soon placed an ad in a music magazine looking for musicians "willing to do anything to make it." The ad was answered by drummer Peter Criss and guitarist Paul "Ace" Frehley, and suddenly Kiss was a reality. Donning kabuki-style facial makeup and black leather stage attire, Kiss hit the New York club scene — where the quartet was often required to play live shows a night for as little as \$10 a performance.

"We were totally committed to making it big," Simmons stated. "We saw what was going on musically at that time, and we felt Kiss could fill a void that existed. You've got to remember that back then John Denver was the most popular act in the world — we wanted to be totally against whatever John Denver stood for. We wanted to be unwholesome, uncute, and unpop. We wanted success — but we wanted it *our* way."

While Kiss' leather-and-makeup show often drew laughter from the "hip" Manhattan club crowd, the band's volcanic sound and hard-working attitude soon won them a small but dedicated following. One of those followers was a West Coast music mogul by the name of Neil Bogart who saw Kiss' commercial potential and signed the band to launch his new label, Casablanca Records. With a small but adequate contract in their pocket, Kiss soon ventured into the recording studio to begin work on their self-titled debut album. Within weeks they had emerged with one of rock's most impressive first albums, a disc replete with such instant rock anthems as *Strutter* and *Nuthin' To Lose*.

"That was an incredibly exciting time for us," Stanley stated. "Our dreams were becoming reality at a very rapid rate, and we had to be able to keep our emotions intact long enough to create great music. If we had gotten caught up with the glamour and excitement of being a rock band with a recording contract, we might have disappeared after a few albums. We were determined to make sure that didn't happen."

That first album did little to establish Kiss as anything more than a post-Alice Cooper oddity on the rock scene, but their next two LPs, *Hotter Than Hell* and *Dressed To Kill*, proved that the fledgling quartet was not going to be a one-album wonder. While

critics tended to write off the band as costumed charlatans who possessed little musical talent and even less commercial ethic, heavy metal fans across the world instantly began to react to the group's hard hitting rock attack.

This "army" of denim-clad fans began to grow in numbers. By the release of the band's 1975 breakthrough album *Kiss Alive*, the group was able to headline 15,000-seat arenas throughout the country. That two-record set, featuring such in concert favorites as *Black Diamond* and *Rock And Roll All Nite*, proved to be one of the most successful live albums of all time, capturing the magic of a Kiss performance in all its ear-shattering glory. With Frehley and

Stanley tearing off burning leads, and Simmons and Criss laying down a solid back beat, *Kiss Alive* helped catapult the band into a position of prominence in the rock world. In fact, by year's end the prestigious Gallup Poll had voted them the most popular American band in the world.

"Suddenly everybody knew who we were," Stanley said. "Kiss was the hottest band around, and to a lot of people it seemed like it happened overnight. We were loving every minute of it because we were caught in the middle of an incredible controversy. On one hand were the fans who seemed to get off on everything we did — the makeup, the music, the volume — and on the other hand were the critics who were calling us the



Eric Carr: "I feel Kiss is stronger today than at any time since I joined the band."

Paul Stanley



most worthless band since the dawning of mankind. We didn't care what anybody said, as long as they didn't ignore us."

With their albums selling in the multi-millions, and their costumed images gracing the cover of virtually every magazine, by 1976 it was next to impossible to ignore Kiss. To please their fans, and answer the detractors, the band proceeded to create some of their finest albums, *Destroyer*, *Rock And Roll Over* and *Love Gun*, each of which soared to the top of the charts on platinum-coated wings. In fact, at one point in the late '70s, Kiss became the first band since the Beatles to have four albums simultaneously in the *Billboard* Top 100.

While their records were establishing Kiss as one of the most potent commercial forces of the decade, it was the band's live performance which continued to mystify and amaze with its diversity and imagination. Utilizing Simmons' blood-spurting, fire-breathing exploits and Stanley's high-stepping guitar antics to enhance their thunderous sound, Kiss created a visual and aural presentation the likes of which the rock world had never seen before. While a Kiss concert had to be seen to be believed, much of the band's live magic was captured on their next LP *Alive II*, which in a number of ways signaled the end of an era for Kiss.

"Kiss is bigger than the individuals involved."

"We had done just about everything we could with the image and the sound," Simmons explained. "We knew we'd need to get a few new elements into the music if we wanted to stay on top. In rock and roll, stagnation means death, and Kiss is a band that will never die easily."

Heeding Simmons' words, the band's next few albums; *Dynasty*, *Unmasked* and *The Elder* opened up new vistas for the band. While some of their ideas, such as the disco-influenced beat of *I Was Made For Loving You* and the concept album approach of *The Elder*, turned off many of their long-time supporters, the band's artistic growth was apparent. Yet, underlying the group's creative spirit, a growing feeling of discontent was creeping into Kiss, and by 1980 Criss had left the band for a variety of musical and personal differences. He was quickly replaced by Eric Carr, and the Kiss heavy metal steamroller continued on.

"Losing Peter was a bit of a shock," Stanley said. "Not so much in the fact that he split, but more because it showed we weren't above problems and change. It made us grow up a bit — it made us face reality."

That reality was soon to prove cruel for Kiss. While they were able to launch their first successful tour of Australia, at home Kissmania had begun to fade. New bands had come along to steal Kiss' heavy metal crown, and within the band, a series of problems forced Ace Frehley to depart, being replaced briefly by Vinnie Vincent. The group released *Creatures Of The Night*, a hard rocking collection of tunes which blatantly tried to rekindle the spark of hard rock excitement which had originally lifted Kiss to the top of

the rock world. The attempt failed, with *Creatures* selling barely one-half the number of its illustrious predecessors. Obviously it was time for a change.

"We could have listened to some of our so-called advisors and called it quits," Stanley said. "Or we could have done something radical. That's exactly what we did." What the band did, in fact, was drop their trademark makeup and record *Lick It Up*, an album which featured more memorable metal licks than any since *Destroyer*. The move worked like a charm, with *Lick It Up* going platinum and once again establishing Kiss as one of rock's premier record and concert attractions.

Now, with the release of their latest vinyl venture, *Animalize*, Kiss seem intent on once again rising to the top of the hard rock hierarchy. With guitarist Mark St. John having replaced the deposed Vinnie Vincent, the "new and improved" Kiss seem to be saying that despite a dozen years in the rugged rock wars, this band is still prepared to do anything to stay on top.

"Kiss is bigger than the individuals involved," said Stanley. "With Mark aboard we have an incredibly strong lineup. All you have to do is listen to *Animalize* to hear that. We still get a bigger kick out of playing rock and roll than anything else, and with Kiss that's the way it's always going to be." □

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IRON MAIDEN

British Bashers Prove They Are Kings Of The Heavy Metal Heap.

by Rob Andrews

It was shortly before show time, and the face of Iron Maiden's Bruce Dickinson was a mask of intensity. A scowl graced his unshaven countenance, and his eyes stared blankly at the pre-concert frenzy which surrounded him. "We all get very excited before we go on stage," explained bassist Steve Harris. "And each of us have different ways of showing it. Some of us tune our instruments, others take a drink and sit quietly. Bruce just gets himself mentally prepared — he channels all his energy into the performance. He has to expel more energy than the rest of us, and he feels the need to prepare himself for the effort."

The intensity that Dickinson and the rest of Iron Maiden have been placing into their live performances has been mirrored by the incredible response afforded the band at each of their **Power Slave** tour stops. Few bands in rock and roll exude the animal power of Maiden in concert, and the fans who have attended the shows seem well prepared to provide the quintet with the urban jungle atmosphere needed to transform a Maiden show from a mere concert into an event.

The band's 1984/85 world tour is one of the most elaborate and lengthy road sojourns in rock history. The group is traveling with

three truckloads of stage gear as well as dozens of roadies and technicians who keep the Maiden Metal Machine's show rolling every night. Even for a band used to the tour trail, this current road trip has proven to be an incredible challenge, both mentally and physically.

"We love the road," Harris said. "That's something that will never change. When we write songs, we're always picturing how they will sound when we play them in front of an audience. This tour is unquestionably our most complicated ever. Before, when we would be 'special guests' on

someone else's tour, we'd just throw our gear aboard and have a great time. As headliners, you're responsible for everything. You obviously stand to gain a great deal more financially as the headline band, but there's a great deal more work involved as well."

"The stage set we're using this time was specially designed for us," Dickinson added. "We wanted something that would tie in with the theme of **Power Slave**, which is Egyptian mythology, so we put together the idea of constructing an Egyptian temple complete with hieroglyphics and tombs. It's quite spectacular to look at, and even

Iron Maiden (left to right): Dave Murray, Bruce Dickinson, Steve Harris, Nicko McBrain, Adrian Smith



Bruce Dickinson



more fun to play on. That's an important factor for us ← when you're working in the same environment every night, you might as well enjoy where you're working."

The Egyptian theme of the band's stage show brings alive many of the lyrical concepts on **Power Slave**. The title song, written by Dickinson, reflects the singer's fascination with Pharaohs and the curses that used to be placed upon the bodies of fallen Egyptian kings.

"*Power Slave* tells the strange tale of a Pharaoh who is about to die," Bruce related. "He's lying on his death bed, and he decided that he really doesn't want to die. He's always been known as the life giver, and his countrymen believe that when he dies everything in their nation will die as well. Despite his protestations, he does die — but in fact, only part of him is dead, the evil of his soul remains alive. So when his tomb is opened, the ensuing chaos is unbelievable."

Power Slave has emerged as Maiden's most successful album ever. While last year's **Piece Of Mind** proved to be the first platinum LP in the band's five-year career, the group's latest vinyl venture has surpassed its illustrious predecessor in terms of both sales and musical dexterity. While some cynics may cite heavy metal as a limited medium with repetitious melodic ideas, Iron Maiden prove that the form can be filled with a wide variety of musical concepts.

"People sometimes ask me if I get bored by the music Maiden plays," Harris said. "They seem to feel that all our songs follow a similar pattern. Obviously, those people aren't familiar with our music, because our real fans often criticize us for changing our sound too much from album to album. There's no way the material on **Power Slave** sounds similar to the things that appeared on **Piece Of Mind**. Sure there's an Iron Maiden style, but the songs have little in common. We've covered different lyrical topics this time, and we've presented them in a most refreshing way."

One subject that is totally ignored on **Power Slave** is Satanism, which has caused the band so much grief in recent years. Since the release of **The Number Of The Beast** in 1982, Iron Maiden has been embroiled in the "devil rock" debate, a subject to which they plead total innocence.

"I hope we can finally lay this subject to rest," Dickinson said. "We have no interest in the devil. We only touched on the subject once and that was on the song *The Number Of The Beast*. We did that because it was an interesting topic to write about. We're not a very romantic band in the sense that we

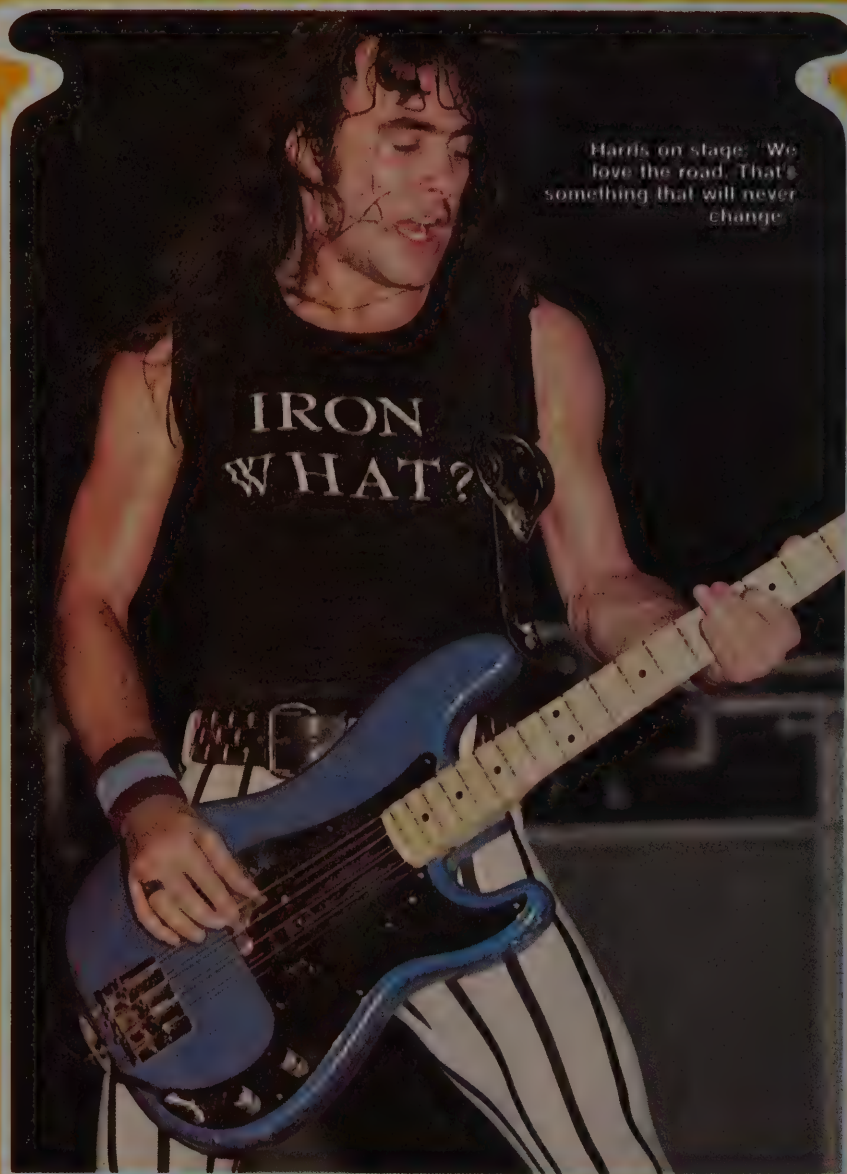
don't particularly enjoy singing 'I love you' songs that rhyme moon with June. It's not our style. We prefer more bizarre subjects, and unquestionably the devil is one of them. It happens that the song in question was about a dream — it surely wasn't about our religious beliefs. We'll probably never write a song on the subject again; not because we're scared to, but because we've already covered the topic. We always believe in moving on to new and more exciting frontiers."

With a flood of aspiring young bands picking up the demonic gauntlet that Maiden first brandished with **The Number Of The Beast**, Harris hopes that an equal number of fledgling metalists will also be inspired by the band's instrumental prowess and lyrical diversity. Harris, an avid club goer, is very impressed by many of the new groups on the rock and roll scene.

"There are so many talented

young groups both in America and Britain," he said. "The only thing that concerns me is that there aren't as many places for them to play and polish their skills. It seems that a band practically has to have a recording contract before they're able to get a gig in the clubs — and it's necessary for young bands to be able to play in front of live audiences."

"I do feel a little strange when I see groups that have been influenced by us," he added, citing Maiden's effect. "It's hard for me to picture us as a band in a position to influence anybody. I still view Maiden as a young group fighting for recognition. While I enjoy our success, I hope we never lose that attitude. When we start sitting back and saying, 'Look at all we've achieved,' that's when we may be in trouble. Iron Maiden can't afford to stand still and enjoy how far we've come. We must keep striving to get further ahead." □



Harris on stage: "We love the road. That's something that will never change."

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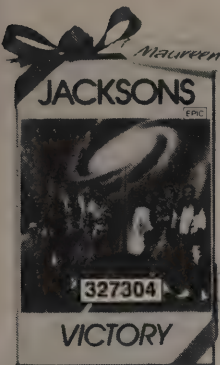
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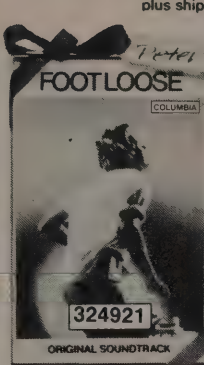
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RUSH



Rush (left to right): Alex Lifeson, Neil Peart, Geddy Lee.

behind the lines

Canadian Trio Show **Grace Under Pressure.**

by Dan Hedges

"Do what you think is right and hope that you'll gain people's respect and appreciation for it," Rush's drummer Neil Peart states sagely as he, bassist/vocalist Geddy Lee and guitarist Alex Lifeson cool their heels in Toronto a few days before resuming their **Grace Under Pressure** tour. Peart summarizes Rush's basic philosophy, musing on why Canada's most famous ex-bar band failed to set radio playlists on fire with **Signals** back in 1982.

"There was an attempt to bridge such diverse elements as composition and different musical styles, then trying to make it all co-exist," he explains. "That's always been a

great challenge for us — to take diverse styles and somehow make them blend.

Signals was still a period of experimentation. We hadn't gotten things right from the bottom, from the writing of the songs. We weren't confident. But it was certainly worth it. I don't take anything away from the album because of the fact that it was exploratory. That's the ground work that makes an album like **Grace Under Pressure** possible."

Compared to previous Rush releases, **Signals** went over like the proverbial concrete balloon. People bought it, sure. But Geddy Lee for one, is well aware that the band lost a few stalwart fans." He says, "We realized a few things had shifted out of perspective."

One of those things was Alex Lifeson. His two bandmates agree that the guitarist wasn't thrilled with the synth-happy tangent Rush

were taking. "The music that was turning us on at the time of **Signals** was synthesizer music, so it led us in that direction," Lee says. "With me playing and writing more on keyboards, it was a natural evolution. In the past, I used to write on bass and Alex would write on guitar. I changed as the albums progressed, and with **Signals** I wrote almost everything on keyboards. I didn't worry so much about playing bass when we started recording, so the keyboards started taking a leading role. It was another side of the band and that's good. Alex got a little frustrated, but that's good too. When you're a little angry, you tend to put out more."

Apart from the toning-down of Lifeson's guitar on that album, some critics felt the keyboards gave Rush's music an even colder, more sterile edge than before. Lee is well

aware that the synth boom is a haven for musical cretins and the minimally talented, but he remains convinced that the instruments have value.

"The fact that there are more drum machines and more sequencers in use means that there *are* more people with limited technical and musical ability sounding more competent than they are," observes Lee. "But while technology is taking the soul out of music, it's also creating an interesting new style."

Still, *Grace Under Pressure* hints that Rush took to heart Lifeson's discontent as well as the relative public indifference that greeted *Signals*. Lee didn't toss his synths on the trash heap, but he's toned them down, realizing that "We're making music for self-expression, but we're also making music for people to enjoy."

While the album credits neatly divide the duties into 'Music: Lee and Lifeson' and 'Lyrics: Peart,' Lee claims it's never that cut-and-dried. "Most of what gets written lyrically and musically comes after a lot of talk," he says. "We'll sit around a table having coffee in the morning and just talk about the song, what it means, what the music should say. How that music should echo the lyrics and how the lyrics should tie in with the music. That's something you can't reflect in the credits."

Peart agrees. "I'm actually insecure about a piece of work until it's been sung successfully. There's a lot of collaborating with Geddy on the lyrics because he's singing them. He has to have an empathy and an understanding word by word — a rhythmic feel, phrasing-wise and in meaning too. There can be things that are very clear to me and very opaque to everyone else.

"The odd word comes out accidentally though. On this album, I remember that before he really learned the words well, he sang a couple of things that were accidents but were great. So I consequently wrote them into the lyrics or remembered them for future reference as an interesting mix-up of words. We save a lot of things. Like we've had the *Fear* trilogy culminate on this album with what was actually part one. All of three parts were sketched out at the same time four years ago during the era of *Moving Pictures*. They were used as they were finished. I happened to finish the third part first, then the second, then the first. There are things *still* hanging around, pieces of music that have been around for two albums, that we still like but haven't found a proper place for."

Even this late in the game, with a long string of successful LPs in their wake, there are rumors that Rush have been under pressure from their label to stick to tried-and-true musical formulas. Peart admits the band have done some skirmishing in the corporate hallways, lately, but that it's "not near what it was when it was a matter of life and death. When you're a band with a reasonable track record, *you* have the trump card. All you have to do is say, 'No.' It's the hardest lesson for bands to learn. To say no. If you don't, it becomes self-destructive. Like with playing live — up to a point, you're searching for work. You don't care how far away gigs are. You'll take *anything* because it's a buyer's

market, and you want to work, and you want to get up and play for people.

"But at a certain point, demand starts to exceed supply in human terms — which was a terrible thing we faced. We'd never said no to a show, and consequently people were

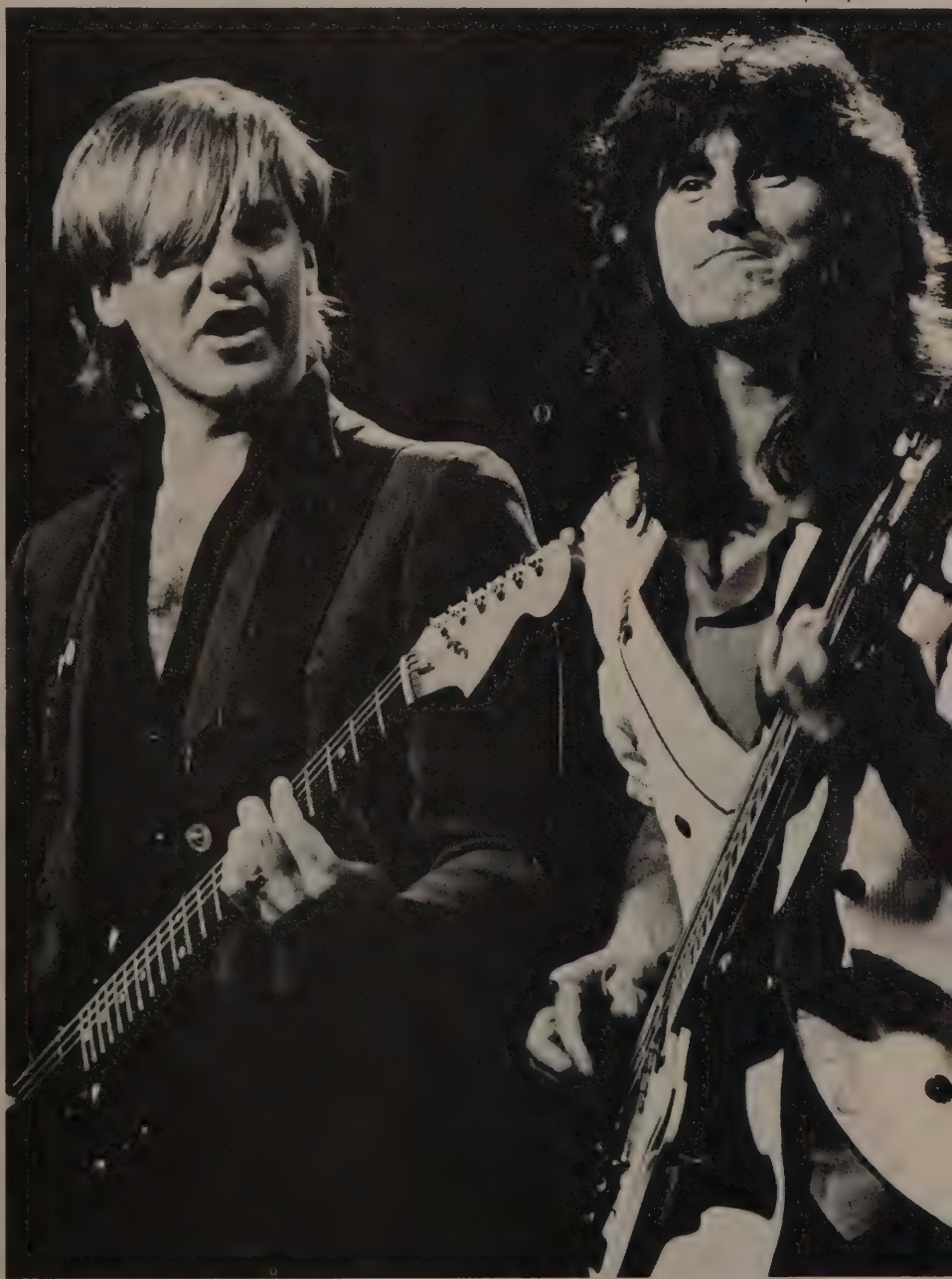
"When you're a little angry, you tend to put out more."

taking advantage of that. We were working for weeks without taking a break. Just play and drive and play and drive. If you don't say no and establish your own values, you'll be crushed. They *will* use you and manipulate you. All you have to do is not allow them to."

That's been Rush's guiding theme almost from the start: the triumph of the individual over forces that deny that individuality. Channeled through Peart's lyrics, it's a relentless message that some critics have had trouble with over the years.

"The songs never felt cold to me because I could understand the spirit with which they were written," Lee says, referring to the numbers on *Grace Under Pressure* as well as to the old Rush classics. "I couldn't have sung those songs with any conviction otherwise. But I can understand how people didn't get them. We were all going through a similar thing at the same time. Neil was a little more... *intense* about it. We're fortunate now to have been around long enough for change to be reflected. I think a lot of what we were saying then — musically and lyrically — still holds true, but we're saying it in a more mature way." □

Anastasia Pantos/Kaleidoscope



Lifeson (left) and Lee: "Our music has matured a great deal in recent years."

Pick hit

ARMORED SAINT

*L.A. Rockers Break Out With **March Of The Saint**.*



by Marc Shapiro



"Basically, I think we were signed because we were better than all the other Los Angeles bands."

This ego-tripping by Armored Saint's Gonzo Sandoval brought a round of good-natured laughs and "right ons" from the rest of the group. The band's members, John Bush, Dave Pritchard, Gonzo and Phil Sandoval and Joey Vera were celebrating the release of their debut album **March Of The Saint**. So their cocksure, boisterous manner was quite understandable. But rather than let Sandoval's boast stand as the sole reason for the success of these Los Angeles metal heads, Saint vocalist Bush elaborates on the band's well conceived game plan.

"We didn't play everywhere like Van Halen did," he explains. "People think you've got to play every party and every club in the hope that somebody who can do you some good will come out and see you. We used a more intelligent approach."

"We picked the most important gigs to play and didn't overexpose ourselves. It's too easy to burn out on the club circuit, and we wanted to make every Armored Saint show a real event. We made sure our follow-

ing was made up of kids from all over so we didn't get typecast as being just a Hollywood band. We were smart."

Not only is Armored Saint smart, but they're stylish as well. The band's stage act is heavily influenced by the film *Road Warrior* and includes the wearing of armor suits. Their Black Sabbath-styled rock would lead the casual observer to believe that Armored Saint were just the latest in a long line of studded devil rockers. But Bush claims there's a lot more to the band than that.

"We've got an image, but the music is what counts," he says. "The kids realize that all this devil rock and negative stuff is all used up and tasteless. They're into spending money and having a good time. They want a high-energy type of rock to do it by. When it comes to high energy nobody can top this band."

Armored Saint, which was formed in 1982, pride themselves on being a "people's band." Sandoval cringes as he makes the comment, knowing full well that every band that's come down the pike has said that. Bush adds validity to the statement by saying that the band knows what it's

like to fall for that line and then get burned.

"We were the kids who used to be in the audience at all of Van Halen's shows when they first started out. They used to make you believe that they were just like everybody else and that it was one big party for everybody. But to look at them now, you know they've lost it. They used to act like real people but now they walk around saying, 'Hey we're hot, look at us.' When you're acting superior to your audience and doing things like playing on Michael Jackson's album, it shouldn't come as a surprise when real rock fans can't relate to you anymore."

Bush goes on to explain how Van Halen's problem won't become Armored Saint's.

"You'll never catch us acting like we're better than our fans. Once we get off the stage, we're just like everybody else. And we don't want people to let us forget that. We want people to keep us down. Even if our first album turns out to be another **Metal Health** we want people to come up to us on the street and tell us 'You're still nothing.' That will keep us honest."□



Armored Saint: "We're like a train without brakes."

Shooting stars



Oz

Disgusted with the state of the music business in his native Sweden, drummer Mark Ruffneck contacted several agencies and musicians with the purpose of forming the ultimate heavy metal group. To get the ball rolling, Ruffneck called on his one-time schoolmate Ape DeMartini, who was mean as hell and sang like the devil. They met in a local pub and planned their moves over 10 gallons of strong beer. Shortly thereafter, they found an ad in a music shop that read "I can outplay every bass player who claims he can play heavy metal; if you don't believe it, give me a call!" Ruffneck and DeMartini ran to the nearest phone with trembling hands. They met the man behind the ad — Jay C. — and figured him weird enough to make it. The next step was to find a maniac guitarist twisted enough to fit in. Jay C. called a fretman he knew, a Tony Iommi look-alike named Spooky Wolff. They couldn't resist hiring him as well as Speedy Foxx — rumored to be the fastest guitarist in Scandinavia. Thus, Oz was born. Already a much-talked-about band in Sweden, Oz is beginning to invade America.

Lee Aaron

"Women are always judged harder in this business," says 21-year-old Lee Aaron. "It's always the same old thing. 'She looks good but can she sing?' I can sing and perform as well as I look. I'm my own toughest critic."

Lee has been singing in bands since high school, but she always kept up her grades, wanting to be able to fall back on something if a career in music didn't work out. Her debut album, **The Lee Aaron Project**, was released in Canada in late 1982 and sold well in the United Kingdom as an import. It generated enough interest to warrant a trip to England to headline London's Marquee. The gig went so well that she was invited to come back and play the annual heavy metal festival at Reading later that year.

Her current band consists of guitarists/co-writers John Albani (formerly of Wrabit) and George Bernhardt, bassist Jack Meli and drummer Attila Demjen. Lee's second and most recent album is **Metal Queen**.



John Bentley

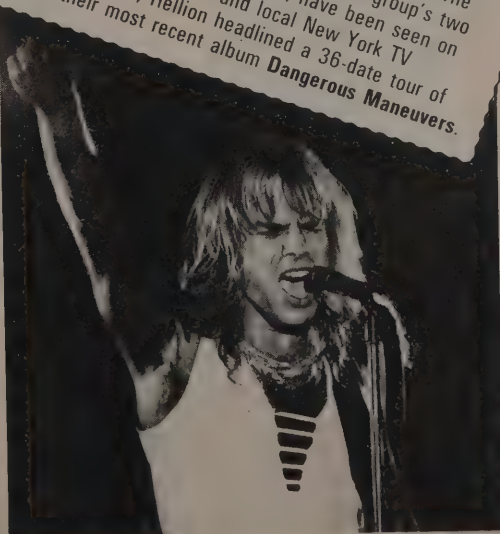
Hellion

Okay, let's clear the air. Right now there's two bands called Hellion, one in California, fronted by Ann Boleyn, the other in New York. The Big Apple-based Hellion is comprised of lead vocalist/guitarist Chris Cade, lead guitarist/vocalist lead Jordan, bassist Dave Clark Howell and drummer Jacob Rollo T. Hellion won the \$25,000 grand prize in Electro-Harmonix's "The Best Rock 'n' Roll Band In The Country" playoff. The group's two videos, for *One Way Or Another* and *Hellion*, have been seen on *Night Flight* as well as on Canadian and local New York TV programs. This past summer, Hellion headlined a 36-date tour of Canada, supporting their most recent album **Dangerous Maneuvers**.



Hellion

Vocalist Ann Boleyn, guitarist Ray Schenk and drummer Sean Kelly formed Hellion in Tujunga, California, in July 1982. Since the band didn't have a singer, Ann, who only played keyboards at the time, became Hellion's vocal-lust. Hellion initially played local clubs from Los Angeles to Seattle. Upon returning, the band discarded its copy set for originals and began headlining all the important clubs in the L.A. area. Guitarist Alan Barlam and bassist Bill Sweet joined Hellion in August, 1983, and the group recorded a homemade self-titled mini-LP. The record did particularly well in British heavy metal circles, prompting the quintet to head for a gig at London's Marquee. Hellion's upcoming album is being produced by Ronnie James Dio.



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In this issue, *Hit Parader* continues the *Great Guitar Giveaway*! Open to all our readers where local laws allow, the *Great Guitar Giveaway* will run in the next four issues of *Hit Parader*.

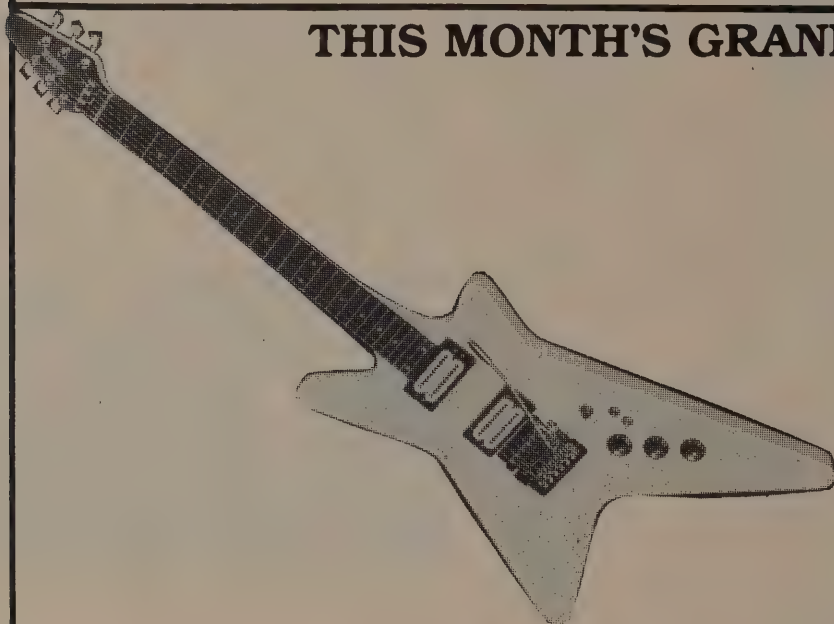
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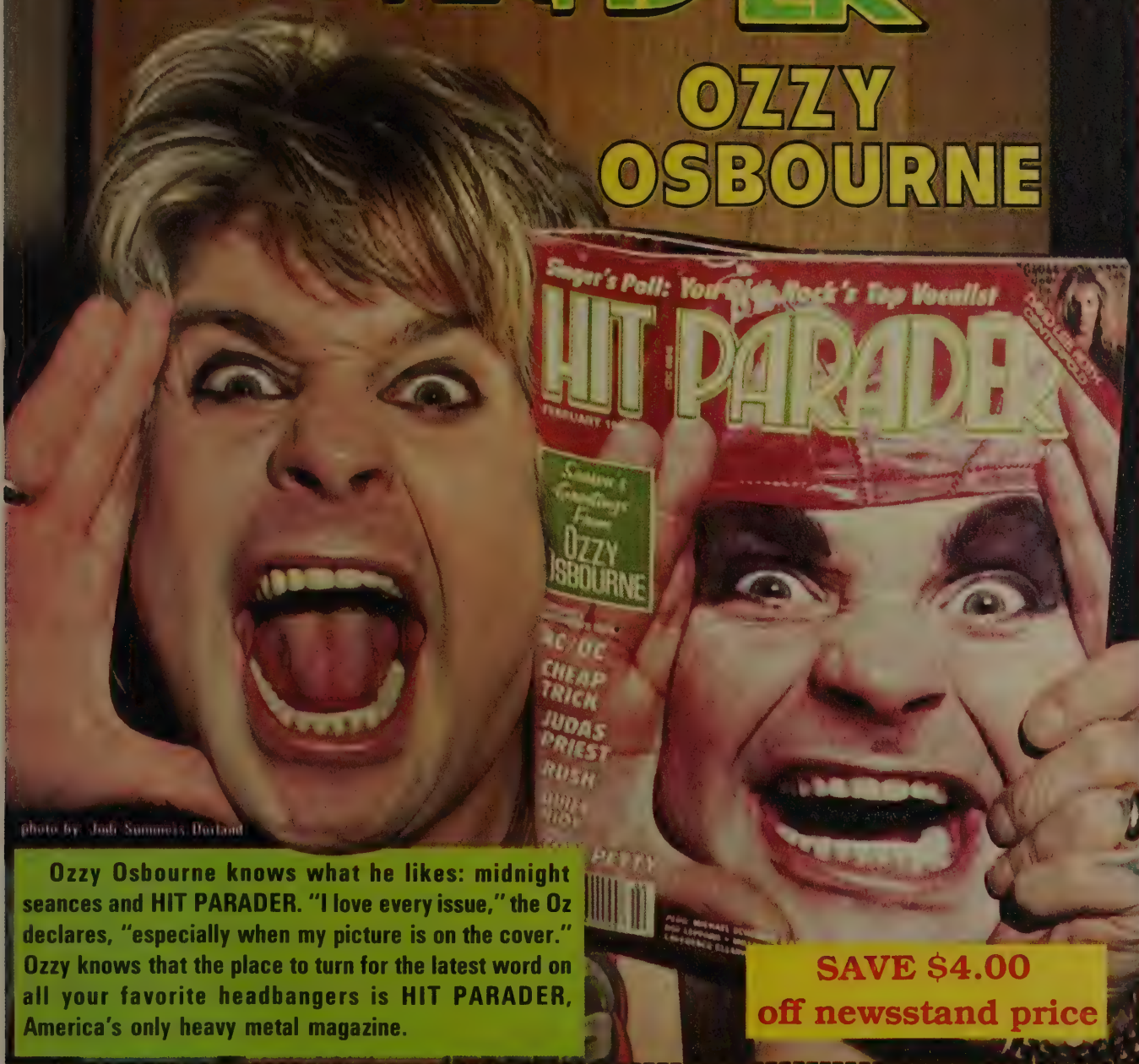


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VAN HALEN

Neil Zlozower



Living on the edge

by Don Mueller

With sales for their latest album, 1984 surpassing the 6 million unit mark, no one in the music world can deny that Van Halen have once again established themselves as the world's premier exponent of power rock. While groups like Def Leppard and Quiet Riot have recently made strong overtures to usurp VH from their hard rock throne, guitarist Edward Van Halen, vocalist David Lee Roth, bassist Michael Anthony and drummer Alex Van Halen have displayed the talent and conviction to stand up to those challenges and emerge more popular than ever. Here's a special interview with guitar whiz Edward Van Halen, giving further insight into the VH phenomenon.

Van Halen (left to right): Alex Van Halen, Edward Van Halen, Michael Anthony, David Lee Roth

Hit Parade: Do you feel that your utilization of keyboards on 1984 played a major role in the album's success?

Edward Van Halen: I don't know. I really haven't given it much thought. I like playing keyboards, and that's all that matters to me. I really couldn't care less if the critics say I don't play them well. As long as I feel comfortable playing them and the fans react to them in a positive way, I'm satisfied.

HP: But is there ever concern that you'll play less

guitar in the years ahead?

EVH: Nah. Both the guitar and the synthesizer are neat. I'm into sound, and you can get a lot of different sounds out of a guitar and a synthesizer, that's the major attraction for me. I'm really into the music I play — I can spend hours just doodling with an instrument working on sounds, so there's never a worry that I'll give up one instrument for another. I'll just spend more time with each of them.

HP: How do you react when people call you a

musical "genius?"

EVH: I laugh at it — what else can you do? I'm not on any ego trip, so when people say outrageous things about my playing I ignore what they're trying to do — trying to convince me that I'm actually better than I really am. I like playing music, and I'm pretty good at it, but I don't consider myself an outrageous talent. I'm just myself, and that makes my playing different from anybody else's — it doesn't necessarily make it better or worse.



Edward Van Halen

HP: What has Van Halen's success meant to you?

EVH: Money wise? Or are you talking about personal satisfaction? The money aspect of being a rock and roll star doesn't interest me. It's nice to have money when you need to buy food or clothes, but outside of that I'm not interested in it. We split everything in this band four ways. If I was that interested in money it wouldn't be that way. I write all the music, but we each share in the publishing royalties. That's the way it's been from the very beginning, and that's the way it'll always be.

HP: But money does have its advantages. You just built your own home studio. You couldn't have done that without a lot of bucks.

EVH: Maybe, but I don't look at it that way. Music is all I really care about, so I would have found a way of getting the sounds that are in my head on tape one way or another. Whether it was in my own studio or on a portable cassette player, I don't care. I can afford to build my own studio, so that's one of the benefits of success, but it's

Larry Busacca

Neil Zlozower



David Lee Roth



really just an extension of my love for music. Sometimes I can spend days in the studio. It's like I become obsessed. I get this idea in my head, and I'll go in and forget about anything else — food, my wife, everything. Luckily, my wife (actress Valerie Bertinelli) understands. A lot of people would start calling the cops saying, "My husband's missing." She knows I'm not running off with another woman — I'm just hard at work.

"I'm pretty good at playing music, but I don't consider myself an outrageous talent."

HP: How much of a Van Halen album do you create on your own in the studio?

EVH: It depends. Something like the instrumental *1984* was actually about an hour long. We had to cut it up until only 51 seconds made it on to the record. In that regard, that 51 seconds is all mine, but most of the stuff you hear involves the whole group. I write the music, and then maybe I'll bounce it around with Al a bit. Then Dave will come in and write the lyrics. That's the way we work. Sometimes Dave will have lyrics first, but usually I have the music ready before anything else.

HP: You and David Lee Roth have radically different personalities. How do you manage to blend your musical personas in a song?

EVH: It's not that hard. We do approach things in very different ways. I'd love to get into longer songs — ones that have a lot of different musical

Alex Van Halen: He often collaborates with Eddie on instrumental ideas.



elements in them — but Dave is more interested in music he can dance to. That's one of the things that makes Van Halen interesting. If we all approached everything the same way, we certainly wouldn't have gotten as far as we have.

HP: How do you view the state of rock and roll today? Do you mind being called a heavy metal band?

EVH: I have never understood what the term heavy metal is supposed to mean. It sounds like something a chemist works with. I don't think Van Halen was ever a heavy metal band, and we're certainly not even close now. When it comes to talking about where rock and roll is today, I'm the wrong guy to ask. I really don't listen to what's being played. I'm more interested in making my own music than listening to what other people are playing. I don't think I could recognize one band from another if you played them for me. It's not that I don't enjoy listening to music — I just don't go out of my way to follow what's happening at the top of the charts.

HP: What about the musicians who cite you as an influence. How do you react to them?

EVH: I don't think it's very healthy to get into one person's playing, even though I admit I was an Eric Clapton freak when I was first getting into the guitar. I think it's ridiculous when other guitarists try to copy what I do. Even when I was listening to Clapton, I never tried to play exactly like him. I tried to take what I could learn from him and play with it — come up with something a little innovative. I really feel ripped off when I hear somebody using my melodies and my techniques on their songs. I guess they're trying to compliment me, but as far as I'm concerned they

can keep their compliments.

HP: Do you now enjoy going on stage as much as you did when Van Halen was first starting out?
EVH: It's a little different. I've calmed down a lot on the road. I'm married, and I recognize my musical responsibilities a lot more. When we first started out, I'd hardly ever miss a party. Now I'd just as soon go back to the hotel and get a good night's sleep, or just sit around and play the guitar. But I live for going on stage when we're on tour. That two hour period is the center of my life. It's still an incredible amount of fun because we're always growing as a live act. This time we've brought synths into the show, and that's added a whole new element to going on stage. It's something new and exciting to look forward to. But I still get a kick out of playing *You Really Got Me* too.

HP: What's left for Van Halen? You've toured the world, sold millions of records and made enough money to last you a lifetime. What keeps you going?

EVH: We've never approached this as a way of making a lot of money in a hurry. We're in a band because we enjoy playing together. We've

always looked at the band as a lifelong project, and relied on being ourselves to be successful. That makes it a lot easier to keep going. If you're always depending on gimmicks to carry you, you can fade from the picture in a hurry. But Van Halen's never been like that. Our music is us — it projects our personalities. There's nothing made-up or phony about what we do. Do you think anyone could ever invent David Lee Roth? If there ever comes a time when the people don't like what we are, we're finished. We're not about to change who we are or what we are for anybody.

HP: Could you ever see making a solo album that would feature music that's not Van Halen's style?

EVH: I don't know. We've never been stuck in any particular musical rut. We're about as diverse a band as you can get. We've had just about every type of music on our albums at one time or another. With that freedom there's really not much need for a solo record. If I ever come up with something really off the wall — something just totally out of Van Halen territory, I'd consider doing a record of my own. But you've got to realize, it's my name up there on the cover of every album anyway. So in a way, every record we do is a solo album made by four people. □

Michael Anthony: His bass playing serves as the foundation of the band's onstage sound.



Neil Zlozower

by James Curtis

Each issue *Hit Parader* travels back in time with a rock and roll celebrity. This month's time traveler is Judas Priest's K.K. Downing.

The normally sunny disposition of Judas Priest's K.K. Downing turned somber when the blond guitar hero recalled his upbringing in the blue collar environs of Birmingham, England. "It was a very difficult place to grow up," he stated. "Birmingham is a factory town — everybody who lives there is expected to work in the factory from the time they're 15 right until they die. Unfortunately, most of the people accept their fate like sheep being led to slaughter. The only way out is by being good enough at football (soccer) to turn professional, and the odds of that are very small."

Fortunately for Downing and the world of heavy metal, K.K. found another means of escaping the life-long drudgery of the factory — rock and roll. While he admitted that he was "a pretty fair student" in school, his interests always rested away from academic pursuits.

"I liked playing football, but I wasn't good enough to make it a career, so I turned my attention to playing guitar. I was already in my late teens, which is old to begin playing an instrument, but Jimi Hendrix and the Cream were happening, and I was really into the sounds they were producing. I actually made my first guitar myself — I had been given the body by a friend, so I went out and bought a couple of pick-ups and some machine heads. It didn't sound that great, but it served its purpose — it convinced me I had a future in rock and roll."

There was another reason for K.K.'s interest in the guitar, however, one that brings a gleam to his eyes. "Oh yes," he added with a broad smile. "The girls always seemed to like the guys who played in bands. I've never been able to figure out why that is, but I've given up trying. I've totally succumbed to the notion that men who play guitars are totally irresistible to the most beautiful women in the world. It seemed irrelevant how well you played; as long as

K. K. D o w n i n g

Ebet Roberts



K.K. Downing: "I was fired from jobs because I stayed up jamming all night and I fell asleep at work."

you could get a gig and stand on stage, the girls would just be drawn like you were a magnet."

Unlike some six-stringers who may have been content with their female drawing power, Downing continually pushed himself to be the best guitarist possible. Due to his late start on the instrument, and his admitted desire for fame and fortune, K.K. sacrificed virtually everything else in his life to put full effort into mastering the guitar.

"I was fired from jobs because I had stayed up jamming all night and fell asleep at work," he admitted. "That's when I realized I wanted to get involved with a professional band so I could afford to play all night and sleep all day — even then I had the rock and roll mentality. That's when I hooked up with Ian Hill and we started a band that eventually became Judas Priest. We added Glenn Tipton a year later, and Rob Halford came aboard right after that. Since then it's been great.

We had a bit of a tough time in the beginning, but considering the alternatives, I don't have any complaints."

While K.K. now makes his home in the United States for most of the year he often wanders back to Birmingham to check on his family. "It's still the same there; in fact the economy of England has deteriorated greatly since I left, so there are even more people on the dole. Those people are praying for the chance just to work in the factories, that's how bad it's gotten. The idea of escaping seems to have disappeared — they seem content with their lot, and that scares me. When people lose their hope for the future they've given up a major part of life.

"I'll never forget where I came from and what I might be doing if it wasn't for rock and roll," he added. "I count my lucky stars every night. If you forget where you've come from, you can never really appreciate where you're going." □

by
**Charley
Crespo**

Celebrity rate a record

When we gave Alcatraz's vocalist Graham Bonnett and bassist Gary Shea a pile of 45s from which to select records for review, they surprisingly opted for Top 40 fare over records by Van Halen, Ratt and other heavies. The jovial pair didn't seem interested in offering any serious commentary, they preferred to poke fun at virtually everyone.

Thin Line Between Love And Hate, **The Pretenders**

Gary: It's got a *Hey Jude* intro. I like Chrissie Hynde.

Graham: I like her lyrics. She used to be a good reporter in England when she worked for one of the music papers there. She has a good command of English. But she didn't write this one. She writes better ballads than this. Have you heard enough? Do you want to wait for the chorus?

Gary: Wait, there might be a guitar part.

Graham: Bor-ring. One of my favorite songs was that Ray Davies song she did, *I Go To Sleep*. I think that was a Ray Davies tune. Her voice was naughty — sexy. She was going for the money this time.

Gary: Sounds like something Bette Midler would have done in *The Rose*.

So You Ran, **Orion The Hunter**

Graham: Familiar sound. (Sings) "Carry on my wayward son." This is very much like Styx and a lot of other bands. A real clone. I've heard 10 million records like that, well maybe 5 million. Terrible lyrics.

Gary: The lead singer is a guy that used to be in a band called Celebration, and Barry Goudreau was in Boston. Barry is a great guy, but he'd be better off trying to do something different from Boston. There's the Boston harmonies. Good guitar, but it doesn't go anywhere. It's in that gray area where it's not a ballad or a rock song.

Who's That Girl?, **Eurythmics**

Graham: When I heard their first single, it made me listen to disco. I hate disco music, but she's got a good voice and uses it well. They made the first record that was different from the other disco stuff. She's a real singer instead of just a kid off the street. What's been happening in England is that someone says "Can you sing?" "No." "Can you play an instrument?" "No." "Well then, come with me." And a record is made. This girl's been around for a long time, and nothing really happened. She deserves this.

Gary: It's a clever band. The song has great dynamics and good production. It weaves in a nice way instead of a straight-ahead thump-thump. It's not just a drum machine and a synthesizer. The dynamics make it interesting.

I Lost On Jeopardy, **"Weird Al" Yankovic**

Gary: I have to commend Rick Derringer's

production played on the album with the bass player for Ted Nugent and I. The lyrics are fine. Don Pardo is great. It's a good shot in the arm for artists who take themselves too seriously. Rock and roll is fun, it's not Wall Street.

Graham: The music isn't sent up, it sounds like it's serious, and I like that. I can't see him doing this for too long. He'll be gone in a year, but these comedy records are like a breath of fresh air.

Prime Time, **The Alan Parsons Project**

Graham: These are English guys, aren't they?

Gary: He used to be an engineer with the Beatles.

Graham: It sounds like two producers and no musicians. It's very middle-of-the-road. It doesn't hurt your brain, you don't have to think about it. It's good for waxing floors. But they're successful, I can't knock it. Yes I can. I don't like this song. He's done better. I liked *Eye In The Sky*.

Gary: Good lead guitars, but very safe. Sounds like the Moody Blues.

The Heart Of Rock & Roll, **Huey Lewis and the News**

Graham: How many times can we hear this record? I've got nothing good to say about it. It reminds me of all that stuff from the '60s when discos first started in England. I hate this.

Gary: It's been beat into us 4,000 times on the airplanes, to the airports and in the cars to hotel lobbies. It's a nice dance record, with real drums and real people. They seem like nice, fun guys and the song sounds a little bit like the Steve Miller Band.

Borderline, **Madonna**

Gary: We've heard this 1,000 times on the bus.

Graham: It's got nice changes. This is for the Dick Clark show and dancing in mini-skirts, but that's

okay because that's why I watch it. It sounds like Cyndi Lauper or Stephanie Mills. It's interesting because the chorus goes down instead of up, which is very unusual. It's a hit record, no doubt about it.

Legs, **ZZ Top**

Graham: They are every rock and roll band's favorite rock and rollers. Everyone likes them. This is the music you listen to when you want to get pumped up before a show. They're funny as well, there's humor in it.

Gary: Best trio in the world. The essence of the word "boogie." Every song is different, but they retain their identity. Billy Gibbons plays a mean guitar. They also have great videos.

Graham: Great legs, great beards, great logo, great car.

Sad Songs (Say So Much), **Elton John**

Gary: Okay, El, you're going to love this.

Graham: Elton John is turning into Cliff Richard. He gets more commercial every day. He's talented, but he just churns out another song. Predictable harmonies; it was great for *Rocket Man*, but it's the same formula. It sounds like session musicians. It's too clean.

Infatuation, **Rod Stewart**

Gary: The best thing is Jeff Beck playing guitar. Otherwise it's typical Rod Stewart disco. He's got horns in there for being funky. Even the guitar is mixed so far back that you can't feel anything. The record just spins.

Graham: Music for debutantes to dance to. Debutantes back in England always like Rod Stewart and the Rolling Stones. They think that's what rock and roll is. □

Larry Busacca



Alcatraz's Gary Shea (left) and Graham Bonnett: "This one doesn't hurt your brain. You don't have to think about it."

OZZY
Osbourne



answers reader's mail

The Oz Lets Hit Parader Readers Interview Him.

Each month *Hit Parader* receives thousands of letters from all around the world. Unquestionably, the majority of these communiques are directed at one individual — Ozzy Osbourne. Recently, we sat down with Ozzy to have him answer a number of letters that had been sent in by our readers.

Dear Ozzy,

My two favorite performers in the world are you and Randy Rhoads. I even own the Quiet Riot albums that Randy played on. Would you please tell me how you met Randy?

Scott Simpson
Peoria, IL

I met Randy one night when I was trying to put together a band after I had split from Black Sabbath. I was in a hotel room in Los Angeles and was feeling horrible. I must have listened to 15 different guitarists that day, and they all were trying to sound like Tommy Iommi on the old Sabbath records. It had to be 2 a.m. when I heard this soft knocking at my door. I yelled, "Go away, go home," but the knocking persisted. I finally got up and when I opened the door a friend of mine was standing there with the thinnest guy I ever saw in my life. The first thing I asked him was, "Are you gay?" Randy said, "No, I'm Church of England." With a sense of humor like that, I knew we'd hit it off, and that was even before I heard him play guitar.

Dear Mr. Osbourne,

I'm a longtime fan of both Black Sabbath and yourself. I've read in the magazines over the years that you still don't get along with the rest of Sabbath. Isn't it about time that you let the old wounds begin to heal?

Janice Peters
Lakeland, FL

I'd like to set the record straight one last time. I don't have any animosity toward Sabbath anymore, and I don't believe that they still have any towards me. We lived, worked and partied

together for 10 years, and when guys are your brothers like that it's hard to hold a grudge for very long. We've all grown up a lot since we parted ways, and we're all a lot healthier now, both physically and mentally. There was too much drinking and too many drugs for us to have kept going. Thankfully, we've all cleaned up our lives a little bit and we get along quite well. Tony drops in on a gig of mine every now and then and Geezer and I talk on the phone quite often. We're like one big, happy family. Maybe we'll even work on a project together again someday.

Hey Ozzy,

You're crazy and I love you for it. I'm 14 and all my friends call me "Little Ozzy." I even want to get tattoos like yours. Where did you get the dragon that's tattooed on your shoulder, and how much did it cost?

Tom B.
Fresno, CA

Before you even consider getting yourself tattooed you'd better be ready for a lot of pain. That dragon put me through some of the most uncomfortable days of my life. It's right on my collar bone, and when they stick the needle into your chest there, it feels like somebody is placing a burning knife in your heart. If you want tattoos, I recommend you start with a small one on your arm or leg before you get a big one.

Dear Ozzy,

Is it true that you had rabies? Is that why all your hair fell out? I really want to know this, so be honest.

Tom Kirby
Bridgeport, CT

No, thank goodness. I never had rabies, but I came very close when I bit the head off that bat a few years ago. I had to go through a series of very painful injections, and my face began to swell a few days after the incident, which is usually a sign that the bat was rabid. Thankfully, everything turned out okay, except that I occasionally have an incredible desire to hang upside down and howl like a wolf.

To answer the second part of your question, my hair didn't fall out — I shaved it off after I got drunk in New Orleans during my last tour. When I drink too much — which is almost all the time — I do crazy things, and shaving my head was one of them.

Dear Mr. Osbourne,

In my Sunday school class last week one of our teachers told us that rock and roll is devil's music, and that you are possessed by Satan. I've listened to your music a lot, and I really like it. But I won't listen to you anymore if you're in league with the devil. Please clear up this matter for me.

Lori B.
Birmingham, AL

I can't believe people actually think I'm possessed by the devil. It's the most absurd thing I've ever heard in my life. I'm the guy who always ends his shows by saying, "God bless you all." Would I do that if I was satanic? I do a lot of crazy things, but going on stage in a dress isn't exactly demonic, is it? I like to have fun, and I like the fans to have fun too. That's all I'm trying to do — give everyone a chance to escape the drudgery of going to school or working at a job and to have a bit of crazy fun.

Dear Ozzy,

Why have you gone through so many personal changes in your band? Of course I understand your desire to replace Randy Rhoads with the best guitarist possible, but why have you changed everyone else in the band as well?

William Schwartz
Brooklyn, NY

No one seems to understand that the act is billed simply as Ozzy Osbourne, not as the Blizzard of Oz or anything else. It's my name on the marquee, and as far as I'm concerned, I'll play with whoever I feel like. I played with the same three blokes in Sabbath for nearly a decade, so now I'm making up for lost time. I want to play with as many different musicians as possible. If I hear somebody who really turns me on musically, I want to feel free to bring them into the band. That goes for the guys in the group as well. If they get a better offer than what I'm giving them, they're free to leave. I don't harbor any grudges, that's why people like Bob Daisley, Tommy Aldridge and Don Airey have been in and out of the band a number of times.

My dearest Ozzy,

I think you're the coolest person on the face of the earth! Your voice, your albums and your shows are all the best rock has to offer. Please promise me you'll never stop rocking.

Brenda Nelson
Tulsa, OK

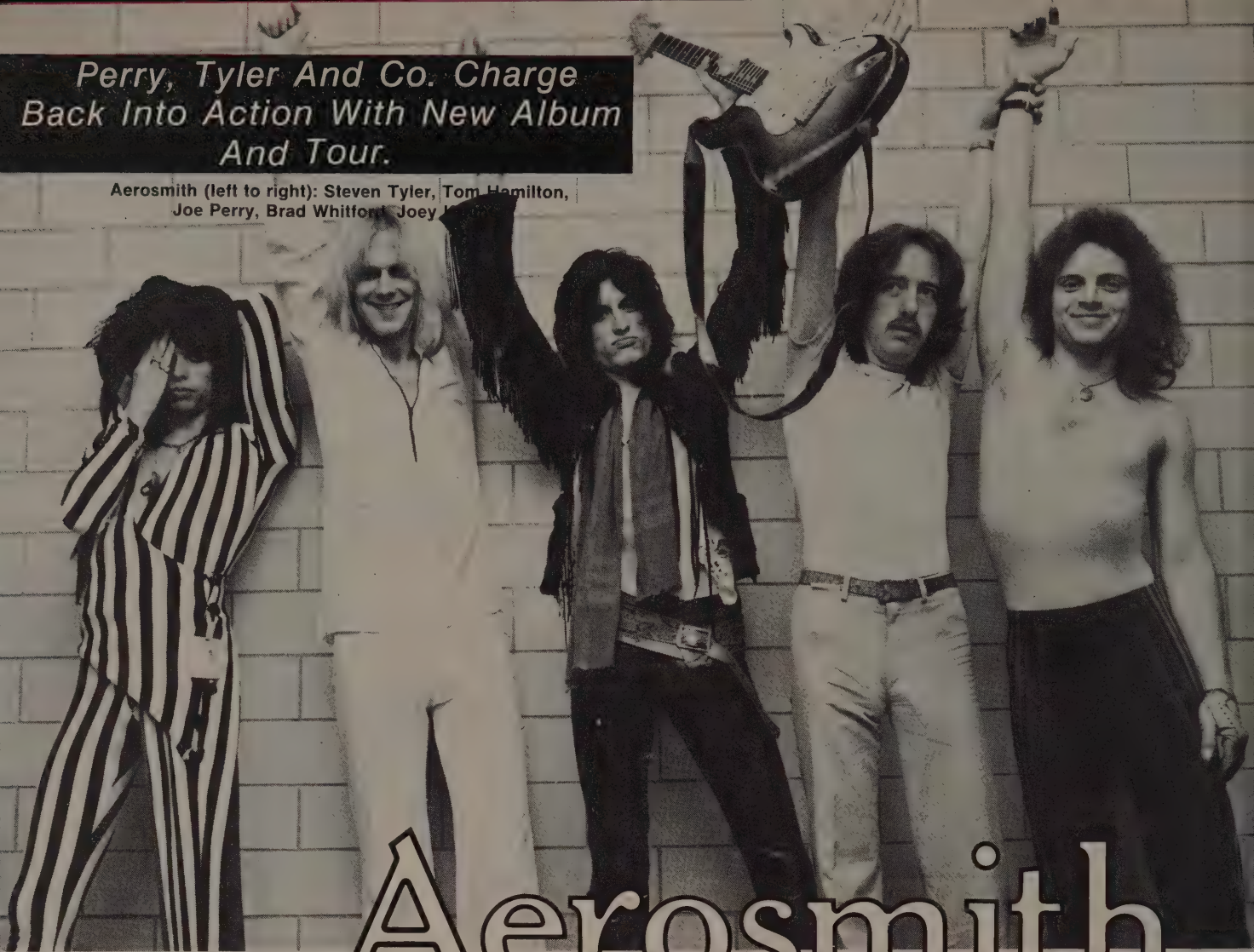
I can't promise that I'll never retire, but I certainly have no desire to do so at this time. Occasionally at the end of a tour, when you're so tired to even stand up, you say to yourself, "That's it, I'll never go through this again." But then you wait a few weeks, and the itch to get back on stage begins to grab you. That's when you realize how much rock and roll means to you. It's like a drug because once it gets in your system, it stays there forever. When I'm an old man sitting in a wheelchair, I imagine I'll still want to get on stage and get crazy. □

If you want to ask a question about your favorite rock star, send it to:

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Perry, Tyler And Co. Charge Back Into Action With New Album And Tour.

Aerosmith (left to right): Steven Tyler, Tom Hamilton, Joe Perry, Brad Whitford, Joey Kramer



Fin Costello/Retna Ltd.

Aerosmith back in the saddle

by Andy Secher

"It was inevitable," Steven Tyler stated as he discussed the twists of fate that have seen Aerosmith's original lineup — featuring Joe Perry, — re-form after a five-year hiatus. "There was never a doubt we'd all get together again someday," he added with typical bravado. "It was just a matter of us all growing up a bit and realizing we needed each other. I'm not going to deny that we had some problems in the past, but those days were a million years ago. Aerosmith is still one of the biggest bands in the world and we plan on staying that way for a long time to come."

Ah, the irony of the rock and roll world. It seems like only yesterday that Tyler emphatically stated, "I can't see how I can ever work with Joe Perry again." Guitarist Perry in turn was issuing statements to the press that he had grown beyond the restrictive grasp of Aerosmith's hard rock sound. Yet, as Tyler, Perry, guitarist Brad Whitford, bassist Tom Hamilton and drummer Joey Kramer sat around a table in their Massachusetts rehearsal hall downing bottle after bottle of

Moussey, all seemed right with the world.

"I never felt like I wasn't a member of Aerosmith," Perry said as he brushed back his mop of black hair. "This band's always been more about attitude than anything else, and I never lost that attitude. Steven and I always stayed in touch — we're like brothers. When we saw that the time was right for us to get back together again we didn't give it a second thought, we just did it."

Of course, the true reason for the

Aerosmith reformation may never be fully known. Undeniably, there now is a musical camaraderie between the five bandmembers which exudes through every statement they offer and every note they play, but the question of the group's financial motivation must be considered.

It is fact that Perry's solo career was less than a spectacular success, with each of the three Joe Perry Project albums selling an average of 100,000 units. Recent Aerosmith

LPs such as **Rock In A Hard Place**, fared little better, with replacement guitarists Jimmy Crespo and Rick Dufay failing to generate the six-string excitement of Perry and Whitford.

"The music's the thing, not the money," Tyler said with a tongue-in-cheek smile. "We know Aerosmith will be very successful this year. But I've made and spent more money in my lifetime than just about anybody I can think of — so the money really isn't that big a deal. Sure it's part of the reason we're doing this, but it's a very small part. We're doing this because we feel we owe it to the fans, and more importantly, because we owe it to ourselves."

"I could have continued my solo career without any problems," Perry added. "My old record company didn't give me the best support in the world, but we were getting those problems straightened out. They would have like me to stay, but they were aware of what was going on, and knew nothing was going to stand in my way once I decided I wanted to join Aerosmith again."

In many ways their recent reformation signals a new beginning for Aerosmith. Not only is the band's original lineup together for the first time in half a decade, but the group has also found new management and signed a recording contract with a new label, terminating their decade-long association with Columbia Records.

"We didn't want any of the old negative energy around us this time," Tyler stated. "We wanted to take the responsibility for our careers into our own hands for a change. In the past we had people who did everything for us, and quite honestly, we got a little spoiled. We decided it was the perfect time to look for new management and a new label. We wanted to get involved with people who didn't take us for granted. We're very excited about the band, and we want people around us who share that enthusiasm. As far as a record company goes, we wanted to wait until we had something on tape to play for them. We didn't want to live off of our past accomplishments. We wanted to show that Aerosmith today is just as exciting as we ever were."

Actually, the band prepared for their upcoming album in a most unusual way. Instead of taking the re-formed lineup directly into the recording studio, the band ventured on to the road, playing over 30 dates across the country last summer. It was only at the tour's completion in August that the group seriously began planning what was to be included on their new vinyl opus.

"We know that the way we've handled this situation isn't the 'conventional' way of doing things," Tyler said, "but then Aerosmith's never been a very conventional band. We wanted to go on tour before we went back into the studio so we could get our licks down. We want to show everyone that Aerosmith is back and playing better than ever, and the best way of doing that was by going on the road and playing as many shows as we could."

"We've always been a live band more than

anything else," Perry added. "When we got together and started rehearsing we saw that the only way we'd get back to where we once were, was by going on tour. We realized that a lot of the kids who are making up the rock market these days have never even gotten a chance to see Aerosmith live and in their

"Aerosmith's always been more about attitude than anything else."

prime. Five years is a long time to a kid who's 18 years old. The best way to let them see we meant business was to get out there and blow their ears off."

Another way Aerosmith decided to reintroduce themselves to the rock masses was through the use of video clips. While MTV wasn't even a gleam in the corporate

eye of Warner Communications when Perry and Aerosmith parted company, the band realized that the video channel would be an ideal means of conveying the Aerosmith magic directly into millions of homes across America.

"Except for *Lightning Strikes* off of the last album, we've never bothered too much with video," Tyler said. "We're from the old school of rock and roll, and I guess it's taken us a long time to realize that a new era has started. What we decided to do was go back into our catalog of material and do a video for a couple of the old songs such as *Dream On*. There's an immediate association with Aerosmith through a song like that, and if we can update it to a 1984 version it would be a killer. We also may do a clip for *Back In The Saddle* — that's what this group is, back together in the saddle again, and we plan on riding for as long as we can. Aerosmith's not ready to ride off into the sunset just yet." □



Bob Leaf

Steven Tyler: "The music's the thing, not the money."

MOTLEY CRUE

HIT PARADER





SLADE



Simon Fowler

Slade (left to right): Don Powell, Noddy Holder, Jim Lea, Dave Hill.

A Decade After Their European Peak, The Boys Conquer America.

by Jodi Summers Dorland

The power pop quartet Slade...

(a) was one of the most popular rock bands on the European scene more than a decade ago.

(b) is the group that originally penned and performed the Quiet Riot smash singles *Cum On Feel The Noize* and *Mama Weer All Crazee Now*.

(c) is a band that is currently enjoying international success with their album *Keep Your Hands Off My Power Supply* and the singles, *My Oh My* and *Run Runaway*.

(d) All of the above.

If you chose "d" as your answer, then you are correct. These melody metal boys from the British industrial town of Wolverhampton had number one British hits in 1972 with *Mama Weer All Crazee Now* and *Take Me Bak 'Ome*, and another chart topping hit in 1973 with *Cum On Feel The Noize*. Their popularity generated a phenomenon called "Slademan" — fans stomped, clapped, fainted and tossed bras and panties on stage as guitarist/vocalist Noddy Holder, bassist Jim Lea, guitarist Dave Hill and drummer Don Powell strutted around in the gaudiest outfits imaginable.

Conversely, on this side of the Atlantic, Slade's following consisted primarily of eclectic record buyers looking for good rock & roll music. This year marks the first true taste of American success for the 16-year-old British band.

"Obviously we're very pleased by the success *Keep Your Hands Off My Power Supply* is having," commented Holder. "We hoped it would do this well, but we are surprised because it's been seven years since we played in the States. We're not sure why we've all of a sudden been so successful," he

continued, "but we think one of the reasons is because when we were over here before, the radio wasn't playing our sort of songs, but at the moment they're in vogue."

The members of Slade are not sure of the reason they are suddenly having chart-topping singles and an album that's broken the *Billboard* Top 30. A little logical deduction, however, indicates that their current popularity can be attributed to three things: Quiet Riot, Sharon Osbourne and rock videos.

The Quiet Riot connection is obvious. With *Cum On Feel The Noize* becoming one of the five best-selling singles of 1983, record company presidents with dollar signs in their eyes started wondering what ever happened to the band that first wrote and performed the tune.

"When the song was hot, the record companies thought, 'Well, what is that band doing now?'" explained Holder. "All of a sudden we had a lot of labels chasing us for a deal."

Slade are far from newcomers to the workings of the music biz, having put out close to a dozen albums with their "live-in-the-studio/wrap-it-on-the-first-take" sound. They realized more than a new record

contract would be needed to insure their conquering of America. The next piece in the puzzle of success was Sharon Osbourne, their manager and, coincidentally, the wife of metal maniac Ozzy Osbourne.

"Sharon was the one who really helped us," Holder confirmed. "She let us know what the American record scene was like. We hadn't been in the States in seven years and when we came back earlier this year we found things had changed radically. Sharon was the one who made us aware of that."

Once Slade realized the market was open to their style of rock and roll mayhem, they jumped at the opportunity to again attempt to reach U.S. music mavens. But, they were astute enough to realize that their approach had to be changed and updated in order to capitalize on their latest chance to win over the hearts of Stateside fans.

"With the earlier albums we felt better going in and recording as we played live. But now with technical advancement, you have to compete with what everybody else is doing. You have to take a lot more time and trouble to get quality sound. It's the current state of things and we've had to adapt to them."

This assimilation is obviously working. At this very moment Slade are laying down cuts such as *Hey Ho Wish You Well* and *The Mysterious Mr. Jones* for an album to be released in early 1985. Additionally, they will be making their first U.S. tour in eight years, a priority for this extremely visual band who "just go out on the road" when they get bored.

Although Slade are a band of seasoned professionals, they've realized you're never too experienced to learn something new. Because they've had their antennae up, they've become aware of, and adapted to today's American music scene, especially rock video. It's rewarded them with a degree of Stateside success these veterans have only begun to enjoy. □

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West Coast Metalists Come Out Of The Cellar To Reach The Top.

Ratt (left to right): Warren DeMartini, Bobby Blotzer, Stephen Percy, Juan Croucier, Robbin Crosby.



Hit Parade: How have you been handling the burdens of your newfound success?

Robbin Crosby: Burdens? Damn, if what we're feeling are burdens, I can't wait for the good stuff to begin. We're doing great. The album's been getting more and more airplay, and we toured the country with Ozzy and Motley Crue — you can't ask for a better introduction to the road than that.

Stephen Percy: Actually, we had gotten a little taste of the rock and roll road life a year ago when we opened a show for ZZ Top. They asked us to be special guests for a gig they were doing in Texas, and we jumped at the chance. There we

were, a band from L.A. without a major record deal, playing in front of 15,000 crazed ZZ Top fans. I've got to admit that at first they didn't know what to make of us, but by the end they were cheering us. We turned it into a real Ratt rock and roll party — which is something we can do to any crowd at any time. I don't care if the fans love us or hate us when we first go on, by the time we finish they're all on their feet having a great time.

HP: What is it about Ratt that makes the crowds react that way?

RC: Our sex appeal.

SP: Yeah, but it's also the fact that we play music that's great party music. It rocks, yet there are a lot of things that people can latch on to. There are some incredible hooks, and the playing is first-rate. If you like rock and roll, there's no way you won't like Ratt.

RC: We're at our best on stage. We like to dress up and look good, but we're not a poseur band. We want the headbangers to get into what we're doing — we're not out there to write cute melodies and sell millions of records. Sure we want to sell as many records as we can, but we want to do it the Ratt way.

HP: Tell us something about how Ratt formed.

SP: We actually got together in San Diego a few years ago. We had all been playing in various bands in Southern California and one day we just said, "Hey if we get the best players together we can really have a great band." At first we took the name Mickey Rat — which was from an X-rated comic book — and we went through a lot of musicians. At one time Jake 'E' Lee, who was Jake Williams back then, was one of our guitarists. But by early this year we had gotten this lineup together, and that's the way we want to keep it.

HP: *Out Of The Cellar* isn't your first recorded effort. How did you get to record your independent EP?

RC: We had been playing the clubs in L.A. for awhile, and the crowds had really been responding to us well, so we decided to go into the studio to cut a demo tape for the major

by Andy Secher

With increasing frequency, new heavy metal bands are arriving on the music scene with talents geared to appeal to the fans, the print media, radio and television with equal dexterity. One of the most prominent of these "new generation" metal bands is Ratt, a Los Angeles-based quintet whose debut album *Out Of The Cellar* surpassed even the band's expectations by shooting into the Top 10 of the album charts and spawning a hit single, *Round And Round*. Vocalist Stephen Percy, drummer Bobby Blotzer, bassist Juan Croucier and guitarists Robbin Crosby and Warren DeMartini have shown that tight, accessible pop/metal tunes, a creative use of video and a dynamic live show are surely the ingredients for success.

labels. When we got finished recording the six songs, people suggested, "Why don't you release the songs on your own? The labels will hear it that way for sure." They were right. The EP was a lot more effective than a demo tape would have been — and we made a nice piece of change as well. The EP sold over 20,000 copies and it led to us signing with Atlantic.

HP: The cover for that EP was rather unusual. How did you get those rats to cling to the model's leg?

SP: We rented the rats from a kid we knew for 50¢ each and we just threw a bunch of them at her leg and told the photographer to shoot. I don't know if the model — who was a girlfriend of Robbin's — knew exactly what she was getting herself into. But she handled it like a real trouper.

HP: Ratt's a very visual band, in fact the video you did for *Round And Round* was a key factor in breaking the band on a national level. Who came up with the idea of having comedian Milton Berle appear in that clip?

RC: Our manager, Marshall Berle, is Milton's nephew. He approached Milton about doing his first rock video and he jumped at the chance. He was the king of TV in the early days, so it only made sense that he'd want to get involved with the hottest new thing on TV — rock videos. He came up with the idea of playing both a man and a woman in *Round And Round* and he was great. He taught us a lot about performing in front of a camera. We're all natural performers, but working with an old pro like Milton was a great experience.

"We want to sell as many records as we can, but we want to do it the Ratt way."

HP: What about the new video for *Wanted Man*. Who's idea was that?

SP: That was ours. We were pleased by our first two videos, but we wanted to show our personalities more in the third one we did. We just stood around playing our instruments in *Round And Round*, but *Wanted Man* gave us the chance to show who the people behind the instruments are.

RC: We've always been big Clint Eastwood fans — especially his old spaghetti westerns, so when we were trying to come up with ideas for *Wanted Man*, that was the direction we turned. At first we wanted to have a whole bunch of guest stars appear in the video — people like Kevin DuBrow who had been very supportive of the band. But when he started making comments about us that we didn't like, we told him to go take a hike. We have no use for him anymore.

HP: It would seem that the Los Angeles rock scene is a very competitive place with bands like Quiet Riot, Motley Crue, Dokken and Great White all appearing about the same time as Ratt. How do you all get along?

RC: There's really not that much competition between us. We still party with Carlos and Frankie from Quiet Riot and the guys in Motley Crue are great friends of ours. We went on tour with them and we ended up being closer friends than when we first started out, which is amazing when you think what competition normally does

to people. We like to think that there's plenty of room for everyone in rock and roll.

HP: How do you follow up your initial success? Will having a very successful album put a lot of extra pressure on you when it comes to recording your next LP?

SP: I don't think we'll feel the pressure at all. If we're going to have any problem with the next

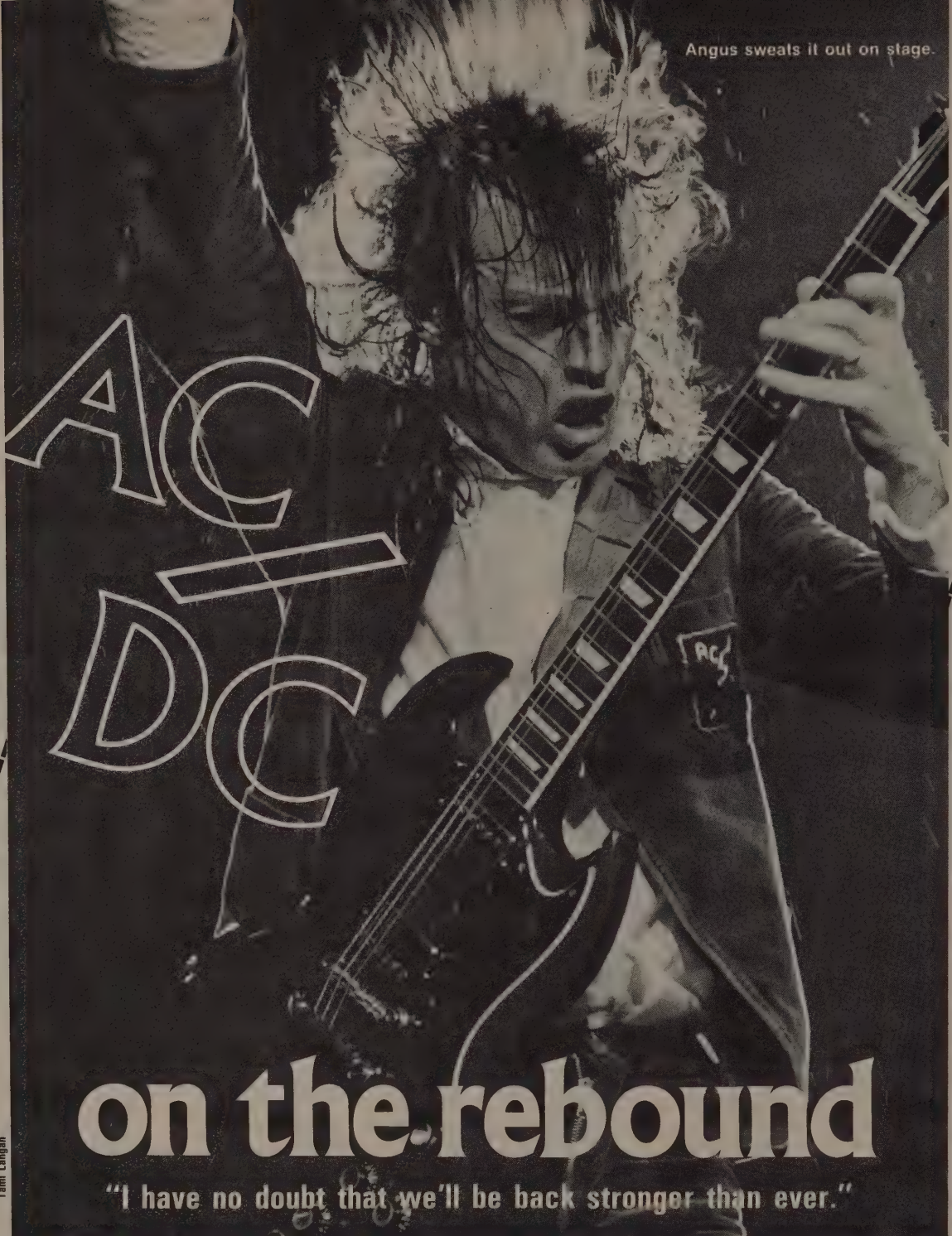
album it will be deciding on which songs to use. We all write a lot, so there's always going to be more songs than we can use. We just want to record the best music we can, and become as rich, successful and famous as we can. We want to make Ratt music for the masses. We believe that we make the kind of music that can lead us to world domination. That's what Ratt wants — to take over the world through rock and roll. □

Pearcy on the prowl:
"We make the type of music that can lead to world domination."

Jeffrey Mayer



Angus sweats it out on stage.



AC/DC

on the rebound

"I have no doubt that we'll be back stronger than ever."

Tami Langan

by Rob Andrews

Despite diminishing album sales, and a tour that failed to generate as much excitement as expected, AC/DC remain confident that their "golden age" has not yet passed. With the group's recent mini-album, *Jailbreak '74*, rekindling fan interest, and a new full-length LP soon to be heading our way, it seems that guitarist Angus Young, vocalist Brian Johnson, drummer Simon Wright, bassist Cliff Williams and rhythm guitarist Malcolm Young remain one of the most respected bands in the power rock sphere.

"I've been very surprised by the number of people who've asked me if we're coming back," said Johnson. "The question I then ask them is, 'Where have we been?' We all have

difficulty understanding the attitude of people who seem to think that AC/DC has dissolved away — nothing could be further from the truth. We're all very happy with the music

we're making, and to us, that's the most important thing. We know that if we're happy the fans will be happy as well."

"We're going to keep playing the

same music we always have," Angus added. "We'd be foolish to start changing now. I don't think I'd enjoy playing a synthesizer on stage anyhow. We're a guitar band, and we still enjoy making simple, direct rock and roll music. Our interest and desire to play music has never been stronger, and that will be reflected on the next album."

While the contents of the band's forthcoming LP have been guarded more carefully than the crown jewels, it's been learned that the album will be more commercial in nature than last year's **Flick Of The Switch**. The band realizes that album's failure to reach the platinum sales plateau can be attributed to the fact that there were few songs on the record tailored for American radio airplay. It's a situation the group hopes to remedy on their new vinyl venture.

"We've never really gone out of our way to write songs for the radio," Johnson explained. "But we realize having a song like that is very important. We had quite a few tunes that got on the radio from **Back In Black**, and it obviously helped get a lot more people to hear the record. If songs don't get radio airplay, some people aren't even aware a record is out — unless they read about it in **Hit Parader**. This time we've kept everything fairly short and very direct. There will be a lot of energy on this album, that's for sure.

"It will be a lot of fun to record," he added. "We met a few months ago in England to do some pre-production work and discuss what we wanted to do with the album. In the middle of the discussion, Malcolm stood up and said, 'Let's just make a rock and roll record.' Then he sat down and we all smiled. We realized all the talk was a little silly. AC/DC will always be a rock and roll band, so why not make a rock and roll record? That's just what we'll do."

Despite Johnson's positive attitude, many within the rock community have wondered if a new generation of metal mongers — many of whom, ironically, cite AC/DC as a major influence — have come along to usurp the Australian quintet from their position atop the rock world. Such bands as Def Leppard, Iron Maiden and Krokus have stolen much of AC/DC's musical thunder, both figuratively and literally.

"AC/DC will always be the best as far as I'm concerned," Def Lep's Joe Elliott stated. "We were their opening act on our first American tour, and the way they treated us was incredible. I'll always be thankful for what we learned from them. They had toured for years and years, playing nine months at a stretch, and that really inspired us. Not only are they one of the best bands in the world, they're also one of the hardest working."

Elliott's opinions are shared by Iron Maiden's Bruce Dickinson, who recalled seeing AC/DC in the early days with original vocalist Bon Scott — a major influence on Bruce's career. "Bon was an animal on stage," he said. "He just exuded this animal magnetism that filled the arena. It was incredible! They were so loud, so powerful, that they literally pulled you out of your seat when you saw them."

While such testimonials speak well for AC/DC's role in shaping rock history, Angus wants it plainly known that the band is not prepared to rest on past glories. "If it got to the

"We have difficulty in understanding the people who think that AC/DC has dissolved away."

point where the crowds were just coming to hear the old songs and not the new ones we'd probably call it quits," he said. "We still love playing things like *Whole Lotta Rosie* and *Highway To Hell*, but we're very proud of our newer songs as well. There are things on **Flick Of The Switch** which are as strong as anything we've ever done. I love playing *Guns For Hire* on stage — it's the type of song I can play for five months on

tour and never get tired of doing."

As always, AC/DC find themselves embroiled in media speculation concerning their internal stability. With a history that has seen over half a dozen members come and go, the band's inability to maintain a set lineup has remained a festering wound for Angus and company.

"We're very much a democracy," Angus stated. "We don't force people into doing what they don't want. In the case of Phil Rudd leaving last year, that was strictly his decision. He wanted to spend more time at home with his family and we weren't about to stand in his way. We've always been very happy in AC/DC. I read stories that we're always fighting, and that's the reason so many people leave the band, but the fact is we've been able to keep a fairly set lineup over the last few years. We're all very happy with one another, and that's the key. I really don't care if the press believes it or not."

"We're all like brothers," Brian Johnson added. "Of course we have our little squabbles every now and then, but it's to be expected. We always come out of them smiling. I hope that we can keep the band together the way it is now for a long time to come. They're all wonderful guys, and we get along great. We have a chemistry that works off stage as well as on." □

Ross Marino



AC/DC (left to right): Cliff Williams, Malcolm Young, Angus Young, Simon Wright, Brian Johnson.



Pressure Builds As Platinum Princes
Prepare Follow-Up To *Pyromania*.

by James Curtis

A year ago, Def Leppard was the hottest band on the face of the planet. Their third album, **Pyromania**, had sold over 6 million copies, and their international tour played before sell-out crowds from Los Angeles to London. It seemed everything they touched turned to platinum, a fact that transformed vocalist Joe Elliott, bassist Rick Savage, drummer Rick Allen and guitarists Steve Clark and Phil Collen into instant millionaires. Then, just as suddenly as they had burst to the top of the hard rock scene, the Leps seemed to vanish. Except for a remixed version of the two-year-old song *Bringin' On The Heartbreak*, in 1984 the band left the world's rock fans high 'n' dry.

The question is, what's up with Def Leppard? Has success taken the desire to record out of their system? Did a solid year on the road burn them out? Have the pressures inherent with creating a worthy followup to **Pyromania** caused the band duress? The only ones who can answer these questions are the band members themselves.

"We'll never let success go to our heads," Rick Savage explained. "We don't even see the money we're making, so it's hard to get a swelled ego. I hope that somebody in our organization is keeping the money in a safe place, because when we're on tour we usually have to borrow some loose change from a member of the road crew just so we can buy a hamburger. It can get a little embarrassing at times, but that's okay with us. There's plenty of time for us to sit around counting our money when we're old and gray. Now all we want to do is keep playing rock and roll."

Joe Elliott



Steve Clark

"The last tour did go on for a very long time," Steve Clark added. "But we enjoyed every minute of it. Of course there are nights when you really don't feel like going on stage, but once the lights go up, and the crowd begins to cheer, all your personal aches and pains begin to fade away. We're all young in this band, and we have many years of touring ahead of us. We're all looking forward to that, so the idea of 'burning out' is rather silly."

Yet, the question remains as to why a band at the height of their commercial and artistic powers would choose to take a year's sabbatical from the rock world. Sure, bands like Led Zeppelin, and even AC/DC routinely took two or three years between albums and tours, but by the time they had started spacing out the releases of their product, those bands had already developed a substantial catalog of material. A group like Def Leppard, with only three albums and one headlining tour under their belt, would hardly seem to be in a position to rest on their accomplishments.

"We don't want them to suffer from overexposure," a spokesman close to the band commented. "Look back at bands like Cheap Trick or Peter Dinklage who shot to the top and then just couldn't continue their popularity. That's not going to happen with Def Leppard. The boys are all too smart. 1985 will see them back on top. By the time they release their next album and begin a tour, everybody will be dying to see them again. You'll have 'Leppard Mania' running wild in the streets."

While the Leps have been keeping an

exceedingly low profile in recent days, the five rockers from Sheffield, England, haven't exactly been on vacation. Back in March, the band journeyed to Ireland to begin pre-production on their next album. For several weeks the boys lived in cottages in the lush Irish countryside concentrating on nothing but rock and roll.

"We went to Ireland to get away from any distractions," Joe Elliott explained. "We knew if we stayed at home all the little problems of everyday life would stop us from accomplishing as much as we might have liked. We had to get away from our girlfriends and families if we hoped to concentrate on our music. We practically lived in the same room for nearly a month. We took our instruments and our amps and just worked on a lot of great new ideas. Everybody in the group had written some incredible things, and we just wanted the chance to see how everything sounded. Needless to say, we were very encouraged."

"We'll never let success go to our heads."

Upon returning home to England, a new problem confronted the band: Producer Mutt Lange — who many rock experts give credit for transforming them into million-selling monsters — was already hard at work putting the finishing touches on the last Cars album. Lange, who's always been noted for his

Tami Langen/LGI

meticulous work habits, had a number of other projects including a lengthy vacation lined up before he could turn his attention to Def Leppard. The band had two choices — begin work on their next LP without Lange's help, or patiently wait for him to clear his hectic work schedule. They decided to turn their production responsibilities over to former Meat Loaf cohort Jim Steinman.

"Mutt's the most amazing producer in the world," Clark exclaimed. "But we're looking forward to working with Jim — he's also incredible. Mutt can infuriate you at times, but once you cool off, you realize he's doing everything for your own good. There were times when we were recording *Pyromania* when I'd go into the studio and lay down what I thought was a very hot solo. Then I'd hear Mutt mumbling, 'Come on Steve, you can do better than that.' He probably could see the steam coming out of my ears. I'd yell out, 'That's the best I can do.' He'd come back saying, 'Well, try it one more time.' I'll be damned if I didn't play a better solo the next time." That's the magic of Mutt Lange — he knows just how far to push in order to get the best out of you."

Another Def Leppard member who blossomed under Lange's special care is guitarist Phil Collen, who made his debut with the band on *Pyromania*. Collen was only able to contribute minimally as a songwriter to the band's last vinyl opus, but promises the group's next LP will see him playing a far more visible role.

"I must admit I was a little intimidated when I first joined Leppard," he said. "I had known Joe for years, and I'd jammed with Steve more times than I can count, but when I joined the band a great deal of *Pyromania* had already been recorded and I felt a little like an intruder. That was true until we went on the road, but after living and playing with the guys every night for half a year, it's hard not to feel very much a part of the band."

"I've been working with Steve on quite a bit of material for the next album. We tend to write very effectively together because we approach a song in different ways. It's the same thing with our guitar styles. A lot of guitarists play the same notes on stage — they try to mirror each other — Steve and I are just the opposite. We tend to play against one another which gives the music a much stronger feel and a great deal more texture. You'll notice that a lot more on the next LP — there will be more songs like *Billy's Got A Gun*, with a lot of emotion and guitar interplay. It's a healthy direction for the band to go."

Burnt out? Overwhelmed by success? Succumbing to pressure? It surely doesn't appear that Def Leppard are on the verge of a breakdown in their continuing search for "creating the perfect album." Rather, it seems the group has handled their increased notoriety and financial status with a level-headed sensibility which bodes well for their continued success in the rock world. Whether they decide to always take a year's break between albums and tours or not, it seems that Def Leppard is prepared for a long, long stay as the kings of melodic metal.

"We've dreamed about success like this for years," Savage said. "We used to play these tiny pubs in Sheffield and dream of one day getting out and making it all the way to London. Who could have envisioned going to the States? That was pure fantasy. I don't see anything wrong with sitting back and appreciating what we've accomplished. That's one of the things that makes all the hard work worthwhile." □

Collen (left) and Savage: "We don't want to suffer from overexposure."



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IMPORT ALBUMS

Rating system: *****=excellent ****=very good ***=good **=fair *=poor

by Andy Secher

Wolf, *Edge Of The World*

Mixing a flair for infectious melodies with a hard-edged instrumental attack, Wolf present a

metal sound that effectively blends influences ranging from Deep Purple to the Scorpions. Vocalist Chris English, guitarist Simon Sparks, keyboardist Bill Kier, bassist Stewart Richardson and drummer Mike Thorburn seem more concerned with vocal harmonies and richly textured sounds than most of their hard rock brethren, yet on such tracks as *Highway Rider* and *Shock Treatment* they manage to rock with enough power and conviction to please even the most discriminating metal maven.

Rating: ****

Cutty Sark, *Die Tonight*

In the wake of the Scorpions' international success, more and more attention is being focused on the German hard rock scene. Cutty Sark are one of the hot new bands that have emerged on the Teutonic rock circuit with a sound and style that bears unmistakable homage to the Scorpions' pioneering efforts. While in style and appearance Cutty Sark are far more raunchy than their more famous countrymen, on *Stupid Lies* and *Hand Up*, Cutty Sark show that they're a band with a bright future ahead of them.

Rating: ***

Axe Victims, *Another Victim*

It seems there are two radically different movements beginning to emerge under the heavy metal banner. On one hand are the "devil rockers" with their black leather and hell-bent lyrics, on the other are the "pretty boys" who have taken the lead of Def Leppard in an attempt to achieve platinum-coated fame. Axe Victims

are securely ensconced in this second camp, with their blow-dry haircuts and pouty back cover photos. Yet, before vocalist Frank Fanfare, drummer Martin Rocco, bassist Holly George and guitarists Rowland Hag are dismissed as yet another clone-metal band, a listen to the tracks *Shoot For The Stars* and *Turn It Loud* prove them to be a group with a firm grasp of pop/metal attitudes and musical philosophies.

Rating: ***

Dark Wizard *Devil's Victim*

As defined in the Axe Victims review, Dark Wizard are clearly a band that fall into the first movement mentioned. With their penchant for song titles like *Trip To Doom* and *Devil's Victim*, this Dutch quartet covers well-trodden terrain with a minimum of inspiration and excitement. While they do exhibit an unerring feel for recycling old Sabbath and Ozzy riffs, on most of their songs Dark Wizard fail to generate enough steam for them to escape the satanic quagmire they are embedded in.

Rating: **

Faithful Breath, *Gold 'n' Glory*

Produced by Accept's Udo Dirkschneider, Faithful Breath's latest album displays a power-packed intensity lacking on most current metal fare. On tracks like *King Of The Rock* and *Jailbreaker*, the wailing guitars of Heinrich Mikus and Andy Bubi Honig bristle with a metallic timbre that will make most rockers bang their heads with pleasure.

Rating: **** □

HIT PARADER HEAVY METAL AWARDS BALLOT

Hit Parader will be having a special Heavy Metal Awards Issue coming out in December, 1984. Please fill out the ballot below and help us decide the winners in each category.

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Cutty Sark: A hot new band on the Teutonic rock circuit.

Ronnie James Dio

never say die

R

by Marc Shapiro

Ronnie James Dio is a good sport. Especially when it comes to talking about his favorite subject. "Jesus Christ! Another Black

Sabbath question! Sharon! Get this guy out of here!"

Dio was jovially screaming for his publicist to come and rescue him from yet another trip down heavy metal memory lane during a recent Los Angeles interview. It was a goof of course; an unwinding process which was allowing the diminutive rocker some mental "space" following months of recording, video chores, and preparing for a 10-month world tour.

But Dio's mock fit was particularly revealing — he was the one who brought up the spectre of Black Sabbath — and, most surprisingly, it was in regard to songs on his recently released second solo album *The Last In Line*. Dio describes some of the new songs as being "Sabbathesque," yet, in the same breath, he views his latest vinyl venture as an important step toward forever severing his ties with that band.

Ronnie James Dio: "*The Last In Line* is a big step forward for me."

"The fact that I brought up the subject of Sabbath first is a defensive gesture on my part because I feel it's better for me to get it out in the open and out of the way before the inevitable questions are asked. I don't know if I'll ever get through an interview without Sabbath coming up — in a sense it's to be expected because I made some good lasting music in that band.

"I do feel, however, that this album is a big step forward — away from the Sabbath connection. People no longer consider me 'that former singer with Sabbath.' In the public's eyes I'm now the singer in Dio."

Ronnie's impression is justified, for if nothing else, *The Last In Line* is a Dio-sounding album. Recorded earlier this year in a Colorado studio with bandmembers Vivian Campbell, Claude Schnell, Jimmy Bain and Vinny Appice, Dio does right by such headbangers as *We Rock*, *The Last In Line* and *Evil Eyes*.

Ronnie, always the team player, calls the

and I didn't like that song either. Everybody kept saying *Mystery* was a good song and they finally wore me down. I said, 'Fine, here's your song, now let's get on to something else.' But just because I don't like the song doesn't mean everybody else won't. I just want to make my feelings very clear

"It's not how long your pencil is but how big you write your name."

because I can guarantee you at some point somebody, because of *Mystery*, will come up to me and say, 'You sold out,' and I don't want that to happen."

Dio's no-punches-pulled attitude is nothing new. Any writer strapped for a quote can always count on Ronnie for something fit to print.

Ross Halfin/Photofeatures



Dio (left to right): Jimmy Bain, Claude Schnell, Ronnie James Dio, Vinny Appice, Vivian Campbell.

record a true band effort. The most glaring example of this metal democracy, is an uncharacteristically poppish song called *Mystery* — which was not done in the style Dio had envisioned when the band went into the studio.

"I don't like the song," says Dio candidly. "The rest of the band talked me into it. When you've got a group situation going like we do, it's impossible for me to always dictate what goes on. As much as I disliked the song, it would have been wrong for me to say no. *Mystery* was like *Rainbow In The Dark* for me

"I don't think I've ever put my foot in my mouth," responds Dio. "Sometimes I've overstepped certain boundaries and said too much. That just happens to be one of my faults; I can't give a yes or no answer to a question. But I've never apologized for anything I've said and I never will."

Dio recently turned 35, which, by some standards is rather long in the tooth for somebody to be playing hard rock for an audience largely half his age. Dio disagrees, stating that his ideas and attitudes — despite his age — are in line with those of

his fans. He also believes that there's nothing paternal in his relationship with the audience.

"I'm not a father figure to these kids and I have no desire to be. In many cases the kids liken me to somebody with the attitudes they'd like to see in an authority figure. But nobody has ever come up to me and said, 'You remind me of my father.'"

When Ronnie isn't taking care of rock business, he calls the Los Angeles suburb of Tarzana home. It's a middle class neighborhood, unusually sedate for the digs of a rocker.

"Maybe that's true for other people but not for me," counters Dio. "I'm a different person off stage, and living where I do fits my off stage personality perfectly. When I'm not on the road I like to get back to some real values. I like to see a neighbor who just wants to shoot the breeze rather than run after me for an autograph. I like to be able to say to a neighborhood kid, 'Hello Billy, nice job on the lawn.'"

"All my neighbors know who and what I am," continues Ronnie, "but I'm nothing more than just another neighbor to them, and that's fine with me. That attitude keeps me anchored to the real world. Paying your bills and talking to the mailman out in front of your house is reality for me."

Dio's surprising penchant for the conservative life (did you really expect white picket fences and manicured lawns from the guy responsible for *Heaven And Hell*?) lies in the fact that his dedication to the rock and roll life has caused him to miss a lot of the niceties of growing up.

"I've missed out on family life," he says, "things like picnics on Sunday and family reunions. I really miss all the things people do as families."

Dio, at this point, senses that this pitch for the straight life may be coming across as so much bull, and he attempts to clarify things.

"It may sound like bull that I'd prefer a picnic to trashing a hotel room, but you've got to remember my time is taken up completely with what I do, and it's been that way for a long time. All I can think about is finishing an album, going on tour, coming back and finishing another album. I don't have the luxury of taking weekends off or getting away with my family for a vacation. I'm doing what I want to do, so I'm not asking for pity. It just shouldn't come as a surprise that somebody who leads a hectic lifestyle would desire more simple pleasures."

Dio has obviously learned to take life in stride, which in part stems from the fact that at his full height of 5'4", he has spent his entire life looking up to people. He claims his short height caused him some inner turmoil early in his life, but he quickly adopted an attitude which compensated for that.

"It's all a matter of perspective. Sitting here talking to you I'm 5'4" but if you look at me on stage from out in the audience I'm 6'5". It's not necessary to be a monster in stature to be a success in rock.

"You know I'm small, but when I go out on stage it's with the attitude that I'm going to blow your brains out with a voice that's seven feet tall. I learned one thing a long time ago that's played an important part in my life and my career — it's not how long your pencil is but how big you write your name." □

INSTRUMENTALLY SPEAKING

by Michael Shore

There's a new little guitar company on the scene, based in Cleveland. It's called Hendrick, and it's got some of the shapeliest electric guitars going, real eye-catchers that are as well-made as they are good-looking.

But the thing that's most immediately noticeable about Hendrick guitars is that some of them (like the bottom one in the accompanying photo) are *curved*: no, not with a floppy neck like Rolling Stone Ron Wood's rubberized guitar in the video *She Was Hot*. The bodies of certain Hendrick guitars are curved up a bit, concavely as it lies on its back, at the upper cutaway horns and the lower bout. Hendrick chief Tom Shaper claims, "We originally just had that as a neat sort of visual idea, but a lot of players who've tried it say it actually sits on the strap more comfortably and angles itself naturally for better fingering and greater fretboard access, without the guitarist having to angle it in with his fretting forearm. Of course, it all depends on the

player, how low you wear your guitar, etc. It takes a good 10 or 15 minutes to get used to — even for people who take one look at it and say they could never play it."

Of course, a guitar that *looks* good also has to *sound* good to be worth much. Hendrick fills the bill. They have mahogany and/or maple bodies, mahogany or maple bolt-on necks with rosewood fingerboards (and adjustable truss- rods), Gotoh nickel tuners; custom-made ESP bridges, with or without tremolo (a locking, fine-tuning tremolo is also available) and a choice of either one Gibson PAF or ESP humbucking lead pickup. Another option is a lead humbucker with a Fender Telecaster-style single-coil rhythm pickup — those sleek, futuristic, beautifully-styled Hendrick bodies come with all the serious fixings. Single-pickup models come with one volume knob; two-pickup models have one volume and one tone control; push-pull coil-tap knobs are optional.

For now, Hendrick's line includes

three models, all available in curved or standard body shape, with one or two pickups, with or without tremolo: the Transformer (Strat-style shape), Generator (Firebird-style shape), and Catalyst (sort of like a B.C. Rich, with the convex U-shaped lower bout). They're available in a variety of brilliant colors that make them even more attractive. And, since Hendrick is still a small company just starting out, Shaper says that customizing instruments is always possible. Hendrick plans to introduce a line of bass guitars soon. For now, with case, the curved-body guitars list for \$1,000, the standard flat-bodies for \$950.

Though Hendrick has thrown traditional solid-body guitar design a real curve, so to speak, they just might be the shape of things to come. And, as I said before, Hendricks not only *look* fabulous, they're built very well, are very playable, and sound great, too. For more info, write Hendrick Guitar Co., 240 Leader Building, Cleveland, Ohio 44114. □



Hendrick guitars: Curved for a more comfortable fit and better fretboard access.

Hot on the heels of Korg's low-priced Poly 800 polyphonic programmable synthesizer, Roland introduces their own Juno-106, another ultra-modern keyboard packed with an unbelievable amount of features for its price. The Juno-106 has a full five-octave keyboard (the Korg Poly 800 has a four-octave keyboard); six digital oscillators, each with its own programmable VCA (amp), VCF (filter) and envelope generator (for attack, decay, sustain, etc.). There's also a low frequency oscillator, a chorus circuit to juice up string and organ voices, portamento (new for the Juno series) and bend controls and more memory capacity than any previous Juno synth, with 128 user-programmable memory programs broken up between two memory banks. Of course, there's also a MIDI interface. That's plenty of synthesizer in one sleek package — especially at the list price of just \$1,095. For more info, write Roland Corp US, 7200 Dominion Circle, Los Angeles, CA 90040.



Ampeg, one of the world's most respected names in amplification, introduces the newest Ampeg amp, the V7SC. It's a 100-watt guitar amp with remote two-channel switching, dual-in-line full-length reverb, EQ shift, mid-boost, separate master volume and pre post volume controls, dual-voice volume and a newer more compact 12-inch speaker and a newer more compact size. For more information, write Music Technology Inc., 105 Fifth Ave., Garden City Park, NY 11040.



Washburn, who make some fine, moderately-priced guitars, have added to their "Accelerator" series of outboard effects units with the new Stack In A Box, which provides tube-distortion quality in a startling approximation of the sound of a Marshall stack — hence the unit's name. The Stack In A Box incorporates a four-stage FET pre-amp, is powered by a nine-volt transistor battery or an AC adaptor, weighs only one pound and fits easily into any guitar case. There are control knobs for output level, distortion level and tone, as well as a foot-switch pedal with LED indicator. It also fits Washburn's Pedal Effects Case and six-unit pedal board. List price: \$119. For more info, write Fretted Industries, 1415 Waukegan Road, Northbrook, IL 60062.



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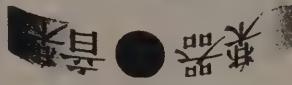
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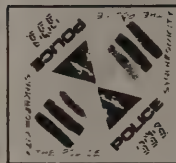
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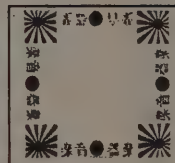
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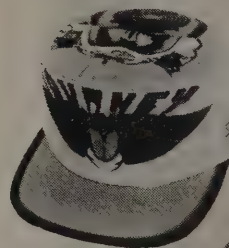


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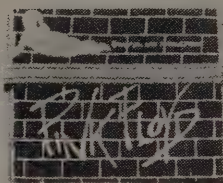
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Video View

by Dianne Noel

How would you like to appear in a video with your idol? Silly question ... of course you would! Well, Dee Snider of Twisted Sister got this thrill-of-a-lifetime when he and his fellow Sisters were filming their *We're Not Gonna Take It* clip. In this seven-minute masterpiece, the band harasses, smashes and generally aggravates a tyrannical father who just can't stand rock and roll. This Neanderthal is portrayed by Mark Metcalf, the actor who played sadistic ROTC captain Douglas C. Neidlemeyer in the film *Animal House* ... Dee's hero!

"I'm a Niedermeyer fanatic!" Dee cheerfully admits. "I always run around doing impersonations in the studio. At the end of *We're Not Gonna Take It* where I'm chanting, 'You're all worthless and weak,' I'm doing Niedermeyer raps from *Animal House*. On the album cover where it says 'Certain background vocals by Niedermeyer' ... that's me!"

"I flipped out at the chance to get Niedermeyer in the video!" says Dee. "I told him I'm his fan! He is a cult figure. He couldn't believe he had a fan like me! The

face and the voice, there's a built-in hatred for him from *Animal House*! He's a very good actor, very funny and I will do everything I can to get him into the public eye."

Metcalf was amazed by Dee's adoration, and he got a kick out of it. He even appeared with Dee during Martha Quinn's show on MTV.

The concept for *We're Not Gonna Take It* was Dee's idea. "We acted out a scene in a middle American home with a strict father who yells and screams at his son for listening to rock and roll. He lays a tirade on his son, and the last line is 'What do you want to do with your life?' Instead of being like a beaten dog, the kid says in an Exorcist-like voice, 'I want to rock!' and gets transformed into me! I change my brothers into the other band members and we proceed to destroy Daddy; smash him with doors, pull him by the hair! There are so many parent/children confrontations about rock and roll, I think we really hit home with the young kid being harassed by his father. In many kids' minds, they want to say, 'Who are you to put me down for what I like?'"

We're Not Gonna Take It was filmed in three days in and around Los Angeles. The first day was a live shoot complete with

excited fans. The second day of filming featured the scenes with Niedermeyer, his wife and five young sons around the dinner table, as well as the scene in which our young hero gets scolded. The third day was taken up with stuntwork, most of which was done by professionals. Dee did get to drag Niedermeyer down the stairs, and feels "Everybody should do it once!" The inspiration for the mock violence in the clip was from another favorite of Dee's; Warner Brothers cartoons! "We got the idea of Niedermeyer swinging into the house from Wile E. Coyote swinging into a cave." As in cartoon-land, dad bounces back quickly from these mishaps!

"On *We're Not Gonna Take It*, I like the story line," Dee says. "I like sticking footage in videos, but it's fun to have a story and humor — it's important to us. My favorite kind of films are funny movies and scary movies, and this video is scary in a funny sort of way."

This video made Dee Snider's dreams come true in a big way ... not only did he incorporate his two favorite movie genres in one well-received clip, but he got to meet and work with his hero! As he puts it, "Rock and roll can make all your dreams come true." □



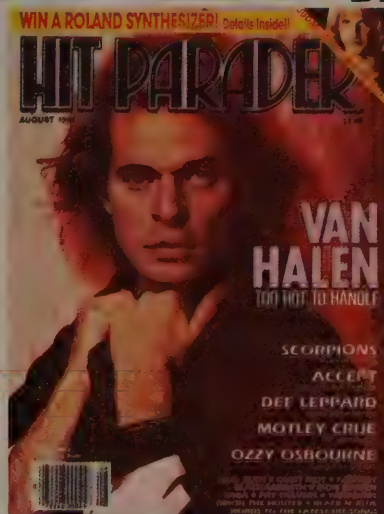
Twisted Sister: That's Dee Snider in the middle looking a bit like Suzanne Sommers after a tough night.

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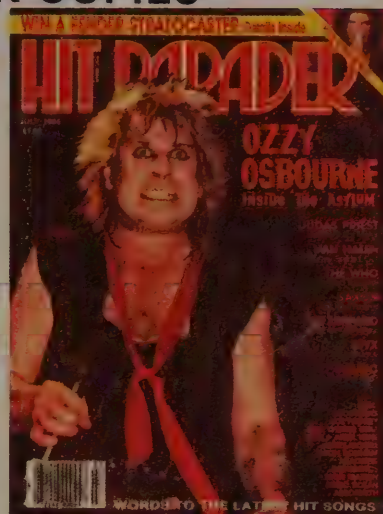
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Krokus (left to right): Mark Kohler, Marc Storace, Andy Tanas, Fernando von Arb, Jeff Klaven.

A Behind-The-Scenes Look At The Filming Of *Ballroom Blitz*.

Jodi Summers Dorland

"You look good," commented Krokus' vocalist Marc Storace as he stared into the face of one of the sleazy-looking video extras.

"You're so lewd. I love it," cackled the makeup person as she glued a false eyelash into place.

Storace strutted around the large room filled with people in different stages of costume preparation. He stopped at a full-length mirror, stared at himself in his skin-

tight gray pants, designer-ripped T-shirt and red boots, fluffed up his mane of dark curls and gave himself an approving smile.

"Okay, use me," the lead singer chuckled as he walked back to the center of the room in eye range of all the female extras. Everyone burst into laughter.

The scene was the shooting of Krokus' video, *Ballroom Blitz*, a clip filmed in black and white and capturing the atmosphere of a 1930's

cabaret. The clip is complete with beautiful women, Indiana Jones-like adventure men, boa constrictors and jewel smugglers. To say the least, it's a rollicking three-and-a-half minutes of metal mayhem.

According to Krokus' manager, Butch Stone, the idea for the video was obvious. "Ballrooms are from the '30s," he explained, "the tie-in was natural."

"Rock and roll is magic," added Storace, "the image, the lights, the whole audience feel — it's all magic. We wanted that in this video."

Using the song *Ballroom Blitz* from Krokus' recently released album *The Blitz* was also a natural choice. From the first, and only, take of the song in the recording studio, the decade-old Sweet classic stood out as the clear pick for the LP's debut single.

"It was a jam, a spontaneous jam," recalled bleached-blond lead guitarist Fernando von Arb. "Believe it or not, the song you hear on the record is the first take. We might have smoothed the edges a bit in the studio, but we wanted to

leave the rock and roll feel that we had on the jam." Once we played it, we knew it was a hit," confirmed rhythm guitarist Mark Kohler. "We sat down with Butch (Stone) and we decided that it was the best song to make a video for."

Storace, von Arb, Kohler, drummer Jeff Klaven and new bassist Andy Tanas (who had been with the band just two days when the video was filmed) were all equally enthusiastic about their latest album. Their excitement carried over to the video, which was done in a warehouse in the outskirts of Manhattan on a steamy 95-degree summer day.

Video director Martin Kahan, who has also worked with such metal magnates as Kiss and Motley Crue, shared the band's enthusiasm. "Our approach to *Ballroom Blitz* was to create a manic, high energy scene with no violence. It was interesting to devise a scenario for a band like Krokus who have a hard rock spirit and a European sensibility. They wanted

raw energy with class and elegance, so we went for that."

The video cost in the neighborhood of \$50,000 to produce and took more than 24 hours to film. Krokus spent much of the time between takes cooling off in the warehouse's air-conditioned office area, talking to members of their entourage, exercising and nervously changing clothes.

"I go crazy waiting around all day," commented Storace as he emerged from the dressing room in his third outfit of the day. Despite the time and tedium it took to film the video, however, Krokus didn't really mind. In fact, they've become rather pleased by their new-found status as video pioneers. After all, the last time out, with their clip for *Screaming In The Night* the band set a precedent with their primitive-styled outfits and caveman scenery.

"With *Screaming In The Night* we became trendsetters without

knowing it," explained von Arb. "In that video everyone in the band came out with wild looking instruments and fur costumes. Then all the other videos started looking like that, and in the end they all looked like Krokus. You can be sure we'll never do the same thing again; we're going to always come up with something new so everyone else can keep copying us."

Finally, after a two-hour wait, the time had come for Krokus to again be video pioneers. An assistant informed them that they were ready to shoot a scene — one that was to last only 10 seconds on film. The band was instructed to come down a ramp, where they were confronted by an extraordinary-looking vixen in a sequined dress. As the band stared at her in wide-eyed amazement, lightning flashed — the stuff that fantasies, and heavy metal videos, are made of.

Another two takes and the scene was finished. One segment down, only 14 more to go. Back to the waiting room, where Marc tried on yet another costume. Bored, Fernando took a seat in the dressing area and watched the chaos as more than 20 extras prepared for the next scene. Marc soon joined him.

"We did two videos for our last album *Head Hunters* — *Screaming In The Night* and *Eat The Rich*," Storace stated. "We hope to make three for *The Blitz*. This video and the new album will push *Head*

Hunters over the platinum mark, and this record will do just as well. There'll be no problems making three videos."

Krokus seem to have their plan for success well mapped out. That strategy includes an eight-month world tour in support of the new album. But they have been building their audience and gearing for superstardom for eight years, and as von Arb said, "By now we should know what we're doing."

2 p.m., time for Act Two. This set placed the band center stage in a decadent German nightclub. As the band was summoned up to the shooting area, Storace suddenly ran into the dressing room and grabbed a sheet of yellow paper with the lyrics to *Ballroom Blitz* scribbled on it. Then he proceeded to the set with a slightly embarrassed grin on his face.

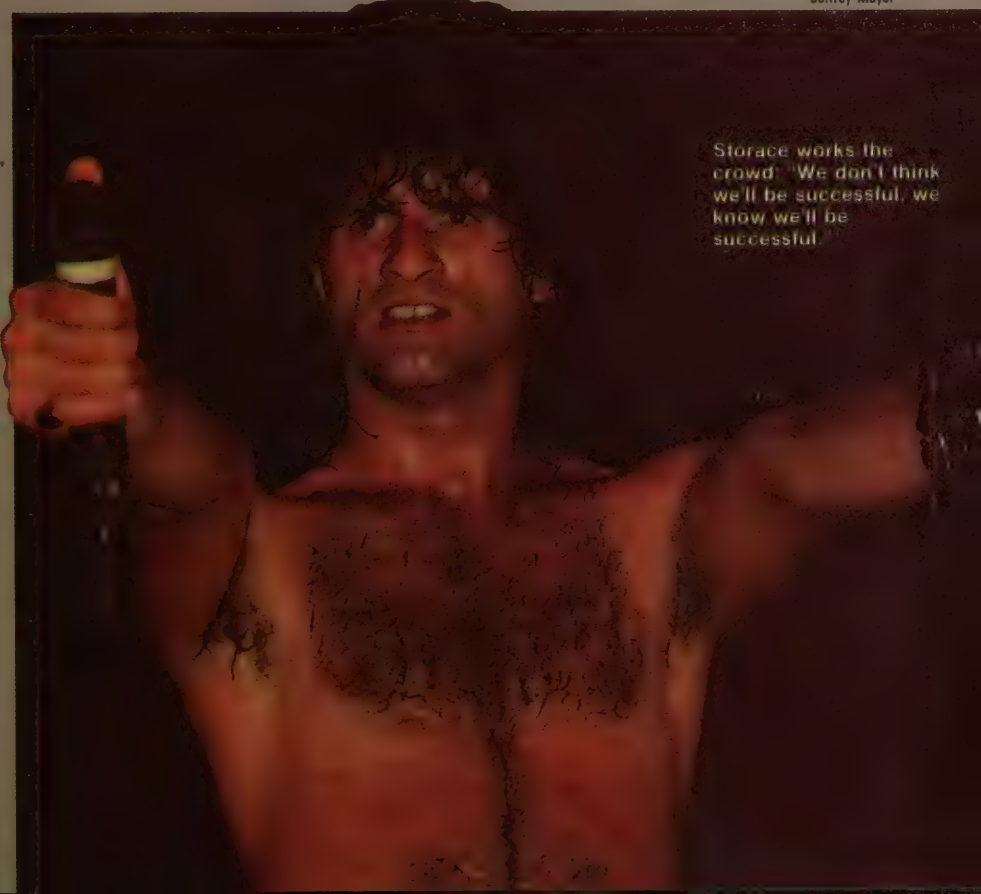
The yellow paper was placed on the stage by his feet. He then proceeds to mouth the words to the song which was being blasted through huge speakers located out of camera range. "It's an art to lip synch in a video," Marc said. "I think I do it very well."

"Videos are supposed to be magic. Anything can happen, and it is our job to help create an illusion. We're good at that because we're a very visual band, in fact we're going to start a new trend with the stage clothes we're wearing in this video."

"Then everybody can follow us," von Arb chimed in.

"Again," stressed Storace. □

Jeffrey Mayer



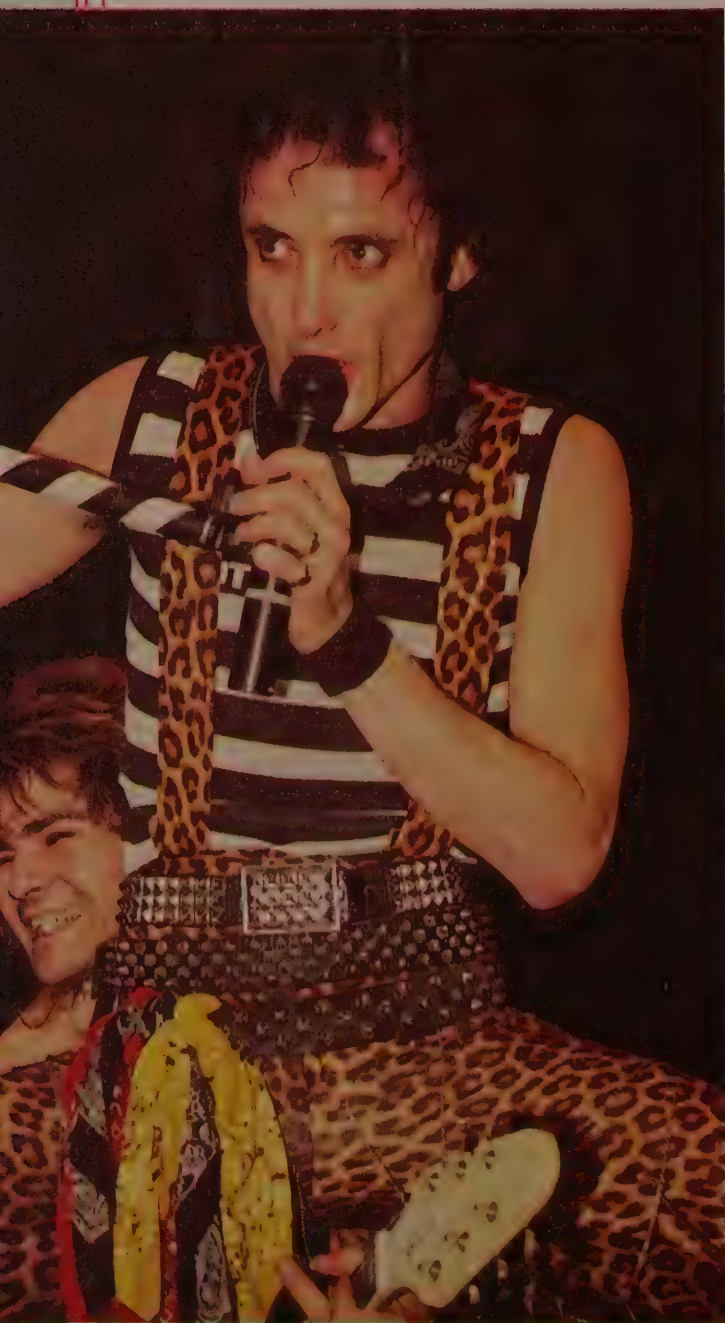
Storace works the crowd: "We don't think we'll be successful, we know we'll be successful."

Caught in the act

Quiet Riot

by Don Mueller

"In our minds we've always played the arenas — even if we were playing a club that held 500 people," Quiet Riot's Kevin DuBrow said as he relaxed in the band's crowded dressing room shortly before taking the stage in front of 15,000 metal-starved fans. "It's an attitude that some bands have and others don't. I remember seeing Van Halen when they still were playing the L.A.



Paul Rankin

bar circuit, and you could just tell they were an arena band. They had the sound, they had the style and they had the look — it was only a matter of time before they took that show into the big halls. It's the same story with us. We've been waiting to play the arenas for nearly 10 years; Quiet Riot's got all the moves down pat."

With those words, DuBrow grabbed a red satin jacket, threw it over his black-and-white-striped stage attire and led guitarist Carlos Cavazo, drummer Frankie Banali and bassist Rudy Sarzo on to the stage. Hitting the boards amid flashing lights and a thunderous ovation, DuBrow milked the crowd's reaction for all it was worth before walking up to his striped microphone stand and launching the band into a 90-minute set that mixed material from the band's latest LP, *Condition Critical* and their platinum smash, *Metal Health*.

While the crowd's greatest response was saved for such familiar anthems as *Cum On Feel The Noize* and *Slick Black Cadillac*, it was the group's recent single *Mama Weer All Crazee Now* that seemed to highlight Quiet Riot's stage presentation. With Cavazo issuing salvo after salvo of guitar thunder and DuBrow's rubbery face exhorting the fans to join in, the band had the crowd on its feet from the opening note.

"We knew that *Mama* would be a great in concert song," DuBrow explained before the show. "When we saw the response we got last year with *Cum On Feel The Noize*, we knew we just had to record another Slade song — it was a natural. They're both the type of songs that make you stand up and yell, whether you want to or not. We've given the song a true Quiet Riot treatment and we think we've improved upon the original. We don't mind borrowing things as long as we feel we can improve them."

Speaking of borrowing things, Quiet Riot has often been criticized for the fact that their stage show often resembles a smorgasbord of other group's stage tricks. From their Van Halenesque stage attire to the old AC/DC stunt of DuBrow carrying Cavazo around the stage on his shoulders, it often seems that Quiet Riot have studied the rock history books a little too closely. Yet, despite the occasionally derivative nature of their show, the band manages to construct a stage presentation that possesses both abundant energy and undeniable skill.

After the show, as he sat in a quiet corner of the group's dressing room drinking a diet soda, DuBrow explained how Quiet Riot has evolved as a live attraction over the years. "You really can't compare the band we have today with the Quiet Riot that existed a few years ago," he said. "When the band first started in the mid-70's the only competent musicians we had were Randy Rhoads and myself. Our drummer couldn't play the same song the same way twice if his life depended on it. Today things are totally different. Rudy, Carlos and Frankie are all incredible musicians and playing with them is a dream."

"We've worked very hard to get our show to be the best we can," he added. "You have to have a lot of flash just to be competitive these days. Why would people come out and pay their money to see us unless we had an extravaganza that was just as good as Van Halen's or Def Leppard's. We're not stuck-up musicians in this band who are blind to knowing what the fans want to see and hear. We're in this business to please as many people as we can — and that's just what we intend to do for a long time to come." □

Quiet Riot's Kevin DuBrow (top) and Carlos Cavazo: "We've got all the stage moves down pat."

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75/Warrior, The
70/We're Not Gonna Take It
68/When You Close Your Eyes

TWO SIDES OF LOVE

(As recorded by Sammy Hagar)

SAMMY HAGAR

You never hear about it
It's not the thing you talk over with friends
You never see it comin'
Until it begins.

But something stepped in between us

It's taken all of our time alone
In a heart broken maze
But it still is shown.

So why does she cry herself to sleep
at night

Why do I have to work so hard to
make things right

To fall in love came nat'rally
To make it last is so hard you see
I'm caught in between the two sides
of love.

A kiss goodbye a kiss hello

You wonder why she gets lonely
You've got to show her no doubt
She's your one and only yeah.
(Repeat)

We make promises, promises
And late at night you make big plans
Someday we'll run away
And leave the love demands yeah.

So why does she cry herself to sleep
at night

Why do I have to work so hard to
make things right

To fall in love came nat'rally
To make it last is so hard you see
I'm caught in between the two sides
of love.

Two sides of love
Two sides of love
Two sides of love.

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DRIVE

(As recorded by The Cars)

RIC OCASEK

Who's gonna tell you when
It's too late
Who's gonna tell you things
Aren't so great.

You can't go on
Thinking nothing's wrong
Who's gonna drive you home
tonight

Who's gonna pick you up
When you fall

Who's gonna hang it up
When you call

Who's gonna pay attention
To your dreams

Who's gonna plug their ears
When you scream.

You can't go on
Thinking nothing's wrong
Who's gonna drive you home
tonight.

Who's gonna hold you down
When you shake
Who's gonna come around
When you break.

You can't go on
Thinking nothing's wrong
Who's gonna drive you home
tonight oh.

You know you can't go on
Thinking nothing's wrong
Who's gonna drive you home
tonight.

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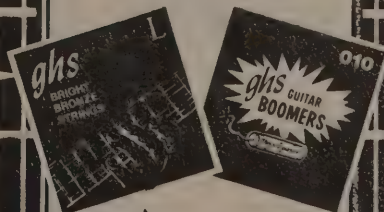
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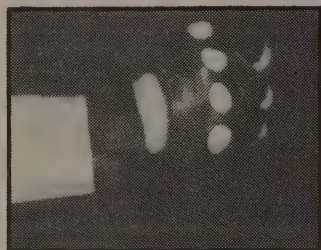
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WHEN YOU CLOSE YOUR EYES

(As recorded by Night Ranger)

JACK BLADES
ALAN FITZGERALD
BRAD GILLIS

What do you do
When it's falling apart
And you knew it was going
From the very start
Do you close your eyes
And dream about me.

A girl in love
With a gleam in her eye
I was a younger boy
All dressed in white
We're older now
Do you still think about me.

I remember we learned about love
In the back of a Chevrolet
Well it felt so good to be young
Feels like yesterday.

When you close your eyes
Do you dream about me
When you close your eyes
Do you dream about me
Do you still dream about me.

I guess I don't know what I'm
thinking
Coming off a hard night of drinking
Angie come closer to me
I need a soul to bleed on.

It could'a been done
In a different kinda way
But that ain't you
You play tough when you play
It's over now
I bet you still think about me.

I remember I held you so tight
And we danced the night away
With the moves of two wide eyed
kids
I need you so much today.

When you close your eyes
Do you dream about me
When you close your eyes
Do you dream about me.
(Repeat)

I remember we learned about love
In the back seat of a Chevrolet
No good for an old memory
To mean so much today.
(Repeat chorus)

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ROCK LICKS & LEADS

featuring JEFF KEY



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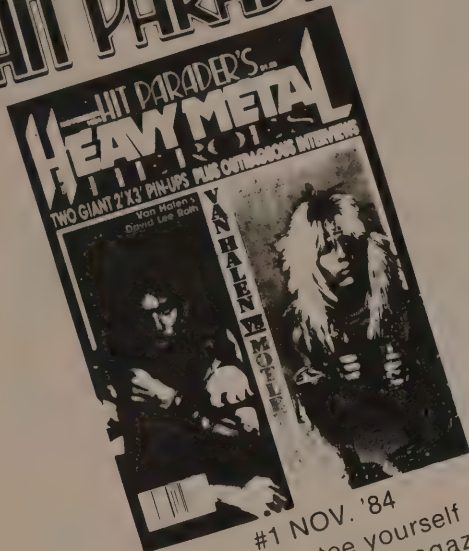
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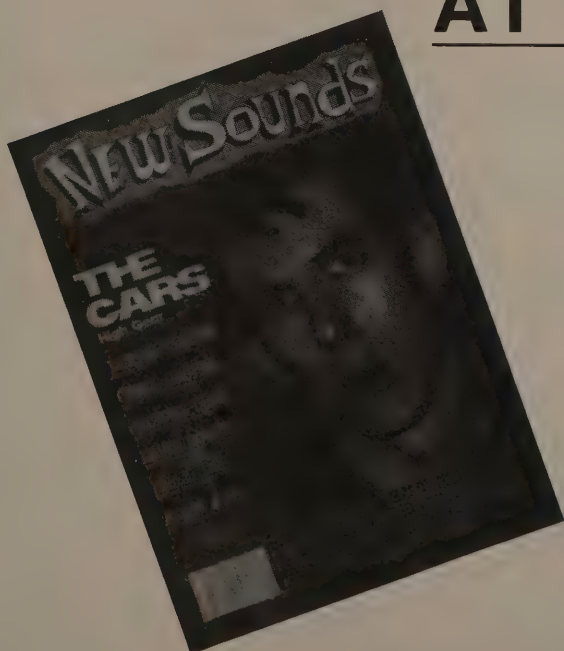
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[illegible]

WE'RE NOT GONNA TAKE IT

(As recorded by Twisted Sister)

D. SNIDER

**We're not gonna take it
No we ain't gonna take it
We're not gonna take it anymore.**

**We've got the right to choose and
There ain't not way we'll lose it**

This is out life

This is our song

**We'll fight the powers that be just
Don't pick our destiny 'cause
You don't know us
You don't belong.**

We're not gonna take it

No we ain't gonna take it

We're not gonna take it anymore.

Oh you're so condescending
Your gall is never ending
We don't want nothin'
Not a thing from you
Your life is trite and jaded
Boring and confiscated
If that's your best
Your best won't do.

Oh oh
We're right
Yeah
We're free
Yeah
We'll fight
yeah
You'll see
Yeah.

**We're not gonna take it
No we ain't gonna take it
We're not gonna take it anymore.**

**We're not gonna take it
No we ain't gonna take it
We're not gonna take it anymore
No way.**

Oh oh
We're right
Yeah
We're free
Yeah
We'll fight
Yeah
You'll see
Yeah.
(Repeat chorus)

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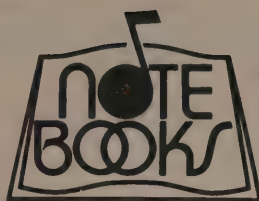
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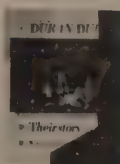


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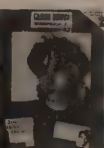
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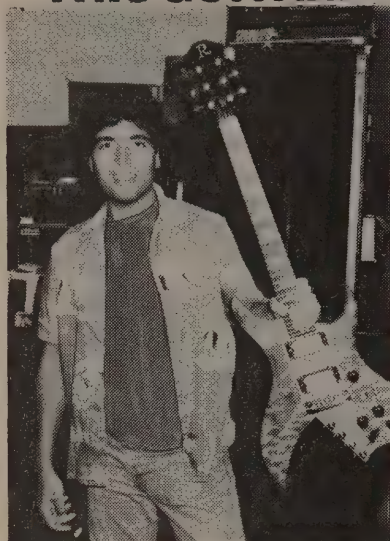
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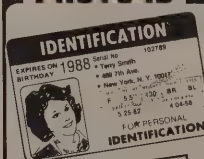
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IT'S A HARD LIFE

(As recorded by Queen)

FREDDIE MERCURY

I don't want my freedom
There's no reason for living with a broken heart.

This is a tricky situation
I've only got myself to blame
It's just a simple fact of life
It can happen to anyone
You win you lose
It's a chance you have to take with love
Oh yeah I fell in love
And now you say it's over and I'm falling apart.

It's a hard life to be true lovers together
To love and live forever in each others hearts
It's a long hard fight to learn to care for each other
To trust in one another right from the start
When you're in love.

I try and mend the broken pieces
I try to fight back the tears
They say it's just a state of mind
But it happens to everyone
How it hurts deep inside
When your love has cut you down to size
Life is tough on your own
Now I'm waiting for something to fall from the skies
And waiting for love.

Yes it's a hard life two lovers together
To love and live forever in each others hearts
It's a long hard fight to learn to care for each other
To trust in one another right from the start
When you're in love.

It's a hard life in a world that's filled with sorrow
There are people searching for love in ev'ry way
It's a long hard fight but I'll always live for tomorrow
I'll look back on myself and say I did it for love.

Yes I did it for love for love
Oh I did it for love.

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ROUND AND ROUND

(As recorded by Ratt)

DeMARTINI
CROSBY
PEARCY

Out on the streets
That's where we'll meet
You make the night
I always cause the lies
Tied in my belts
Abuse yourself
Get in our way
We'll put you on your shelf
Another day some other way
We're gonna go and never see you
again
I've had enough
We've had enough
Come on babe she said
I knew right from the beginning
That you would end up winning
I knew right from the start
You'd put an arrow thru my heart.

Round and round
With love we'll find a way just give it
time

Round and round
What comes around goes around
I'll tell you why
Dig.
Dig.

Lookin' at you lookin' at me
The way you move
You know it's easy to see
The neon lights are on me tonight
I've got a way
We're gonna prove it tonight
Like Romeo to Juliet
I'm gonna make you mine

I've had enough
We've had enough
So insane
She said.

I knew right from the beginning
That you would end up winning
I knew right from the start
You'd put an arrow thru my heart.

Round and round
With love we'll find a way just give it
time
Round and round

What comes around goes around
I'll tell you why
Dig
I'll tell you why.

Out on the streets
That's where we'll meet
You make the night
I always cause the lies
Tied in my belts
Abuse yourself
Get in our way
We'll put you on your shelf.

Round and round
With love we'll find a way just give it
time
Round and round
What comes around goes around
We'll put you on your shelf
I'll tell you why, why, why.

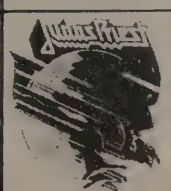
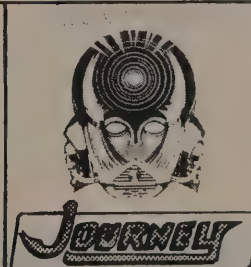
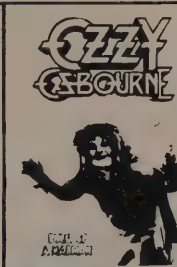
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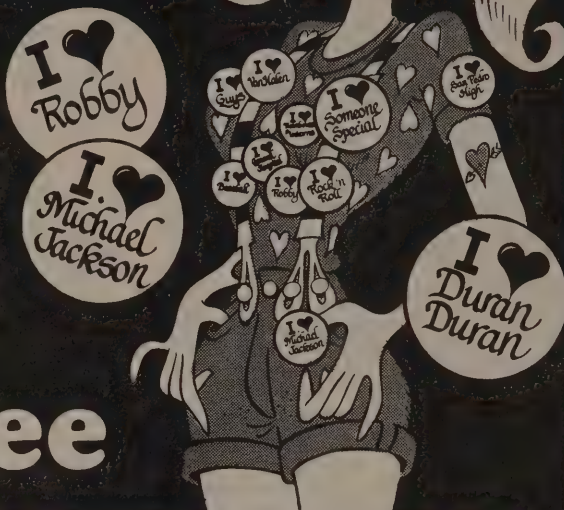
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ROCK

(As recorded by Greg Kihn Band)

GREG KIHN
STEVE WRIGHT

I've got to make it on my own
I've got to stand up on my own two feet.

I'm not afraid to be alone
If that's the game
You've got to taste defeat.

There's nothing left to do
But live my life without you
I've got to face the facts
You're never coming back.

It's down to me
I've got to be the rock
I said I
I've got to be the rock.

I've got to learn from my mistakes
I've got to make myself believe again
So what's so special about the past
I own the future
If I believe I can.

There's nothing I can say
There's no game left to play
I've got to stand alone no matter what the cost.

It's down to me
I've got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock.

There's nothing left to do
But live my life without you
I've got to face the facts
You're never coming back.

It's down to me
I've got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock
I said I
I got to be the rock.

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THE WARRIOR

(As recorded by Scandal featuring
Patty Smyth)

HOLLY KNIGHT
NICK GILDER

You run, run, run away
It's your heart that you betray
Feeding on your hungry eyes
I bet you're not so civilized.

Well isn't love primitive
A wild gift that you wanna give
Break out of captivity
And follow me stereo jungle child
Love is the kill
Your heart's still wild.

Shooting at the walls of heartache
bang, bang
I am the warrior
Well I am the warrior
And heart to heart you'll win
If you survive
The warrior
The warrior.

You talk, talk you talk to me
Your eyes touch me physically
Stay with me we'll take the night
As passion takes another bite oh
Who's the hunter who's the game
I feel the beat call your name
I hold you close in victory
I don't wanna tame your animal style
You won't be caged in the call of the
wild.

Shooting at the walls of heartache
bang, bang
I am the warrior
Well I am the warrior
And heart to heart you'll win
If you survive
The warrior
The warrior
I am the warrior.

Shooting at the walls of heartache
The warrior
I am the warrior
And heart to heart you'll win
Heart to heart you'll win
If you survive
The warrior
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PANAMA

(As recorded by Van Halen)

EDWARD VAN HALEN
ALEX VAN HALEN
MICHAEL ANTHONY
DAVID LEE ROTH

Jump back
What's that sound
Here she comes
Foot tappin' top down
Hot shoe burnin' down the avenue
Model citizen
Zero discipline.
Don't you know she's coming home
to me
You'll lose her in the turn
I'll get her.

Panama
Panama
Panama
Panama.

Ain't nothin' like it
Her shiny machine
Got the feel for the wheel
Keep the movin' parts clean
Hot shoe burnin' down the avenue
Got an on ramp cutting through my
bedroom.

Don't you know she's coming home
to me
You'll lose her in the turn
I'll get her.

Panama
Panama
Panama
Panama.

(Spoken)
Yeah we're running a little bit hot
tonight
I can barely see the road from the
heat coming off it
I reach down between my legs
And ease the seat back.

She's blindin'
I'm flyin'
Right behind in the rearview mirror
now
Got the fearin'
Power steerin'
Pistons poppin'
Ain't no stopping now.

Panama
Panama
Panama
Panama
Panama
Panama.
Panama.

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MAMA WEER ALL CRAZEE NOW

(As recorded by *Quiet Riot*)

**NODDY HOLDER
JIM LEE**

Ma-mama weer all crazee now
Ma-ma-mama weer all crazee now.

I don't want to drink my whiskey like
you do
I don't need to spend my money but
still do

Don't stop now
Well come on
Another drop now

So come on
I want a lot now
Well come on
That's why, that's why.

I say ma-mama weer all crazee now
Ma-ma-mama weer all crazee now.

And you told me full fire water won't

hurt me
But you lied
And you tease me
And all my ladies desert me
(I wanna get 'em back)
But don't stop now
Well come on
Another drop now
Well come on
I wanna lot now
So come on
That's why, that's why.

I say ma-mama weer all crazee now
I say ma-ma-mama weer all crazee
now
Get crazee.

I say ma-mama weer all crazee now
Ma-mama weer all crazee now
Ma-mama weer all crazee now
Mama mama mama weer all crazee
now
Get crazy with me.

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STILL LOVING YOU

(As recorded by *the Scorpions*)

**KLAUS MEINE
RUDOLF SCHENKER**

Time
It needs time
To win back your love again
I will be there
I will be there.

Love
Only love
Can bring back your love someday
I will be there
I will be there.

Fight
Babe I'll fight
To win back your love again
I will be there
I will be there
Love
Only love
Can break down the walls someday
I will be there
I will be there.

If we'd go again
All the way from the start
I would try to change
The things that killed our love.

Your pride has built a wall
So strong that I can't get through
Is there really no chance
To start once again
I'm loving you.

Try
Baby try
To trust in my love again
I will be there
I will be there.

Love
Our love
Just shouldn't be thrown away
I will be there
I will be there.

If we'd go again
All the way from the start
I would try to change
The things that killed our love.

Your pride has built a wall
So strong that I can't get through
Is there really no chance
To start once again.

If we'd go again
All the way from the start
I would try to change
The things that killed our love.

Yes I've hurt your pride
And I know what you've been
through
You should give me a chance
This can't be the end
I'm still loving you
I'm still loving you
I'm still loving you
I need your love
Still loving you
Still loving you baby.

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TAKING IT ALL TOO HARD

(As recorded by Genesis)

TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD

No not this confused again
No not the same mistakes again
You're taking it all to heart
You're taking it all too hard.

Why can't you see
What's going on
I know you'd never admit
You would ever be to blame
Ev'rything's a game to you
The old days are gone
And they're better left alone
I cannot help you
It's much too late.

Oh no not this confused again
Oh no not the same mistakes again
You're taking it all to heart
You're taking it all too hard
There's always a reason why it
happened
You never, never did anything wrong
but it

It just seemed to fall apart
But you're taking it all too hard.

Now that it's dark
All of your fears like shadows
creeping around
You're much too scared to look
down

And it's lonely out on your own
The old days are gone
And they're better left alone
But I still miss you
I keep it to myself.

Oh no not this confused again
Oh no not the same mistakes again
You're taking it all to heart
You're taking it all too hard.

Oh no not this confused again
Oh no not the same mistake again
You're taking it all to heart
You're taking it all too hard
You're taking it al to heart
You're taking it all too hard
Oh no not this confused again
No no not the same mistakes again
You're taking it all to heart
You're taking it all too hard.

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DISTANT EARLY WARNING

(As recorded by Rush)

GEDDY LEE
ALEX LIFESON
NEIL PEART

An ill wind comes arising
Across the cities of the plain
There's no swimming in heavy water
No singing in the acid rain
Red alert
Red alert.

It's so hard to stay together
Passing through revolving doors
We need someone to talk to and
someone to sweep the floors
Incomplete
Incomplete.

The world weighs on my shoulders
But what am I to do
You sometimes drive me crazy
But I worry about you
I know it makes no difference
To what you're going through
But I see the tip of the iceberg
And I worry about you.

Cruising under your radar
Watching from satellites
Take a page from the red book
And keep them in your sights
Red alert
Red alert.

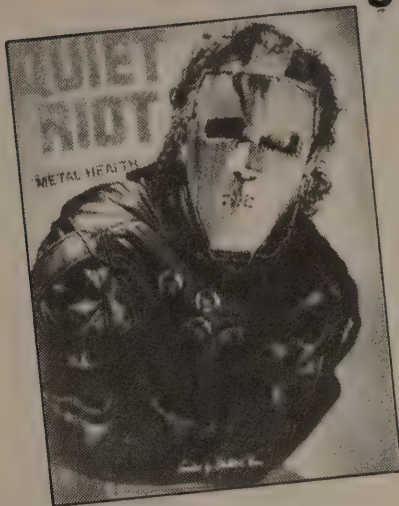
Left and rights of passage
Black and whites of youth
Who can face the knowledge
That the truth is not the truth
Obsolete
Absolutely.

The world weighs on my shoulders
But what am I to do
You sometimes drive me crazy
But I worry about you
I know it makes no difference
To what you're going through
But I see the tip of the iceberg
And I worry about you.

Absalom
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Absalom.

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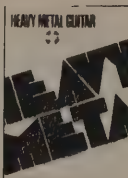
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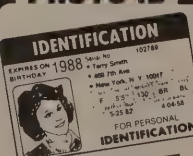
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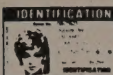
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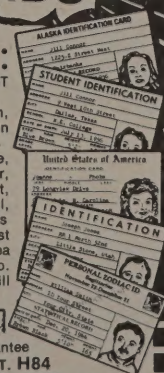
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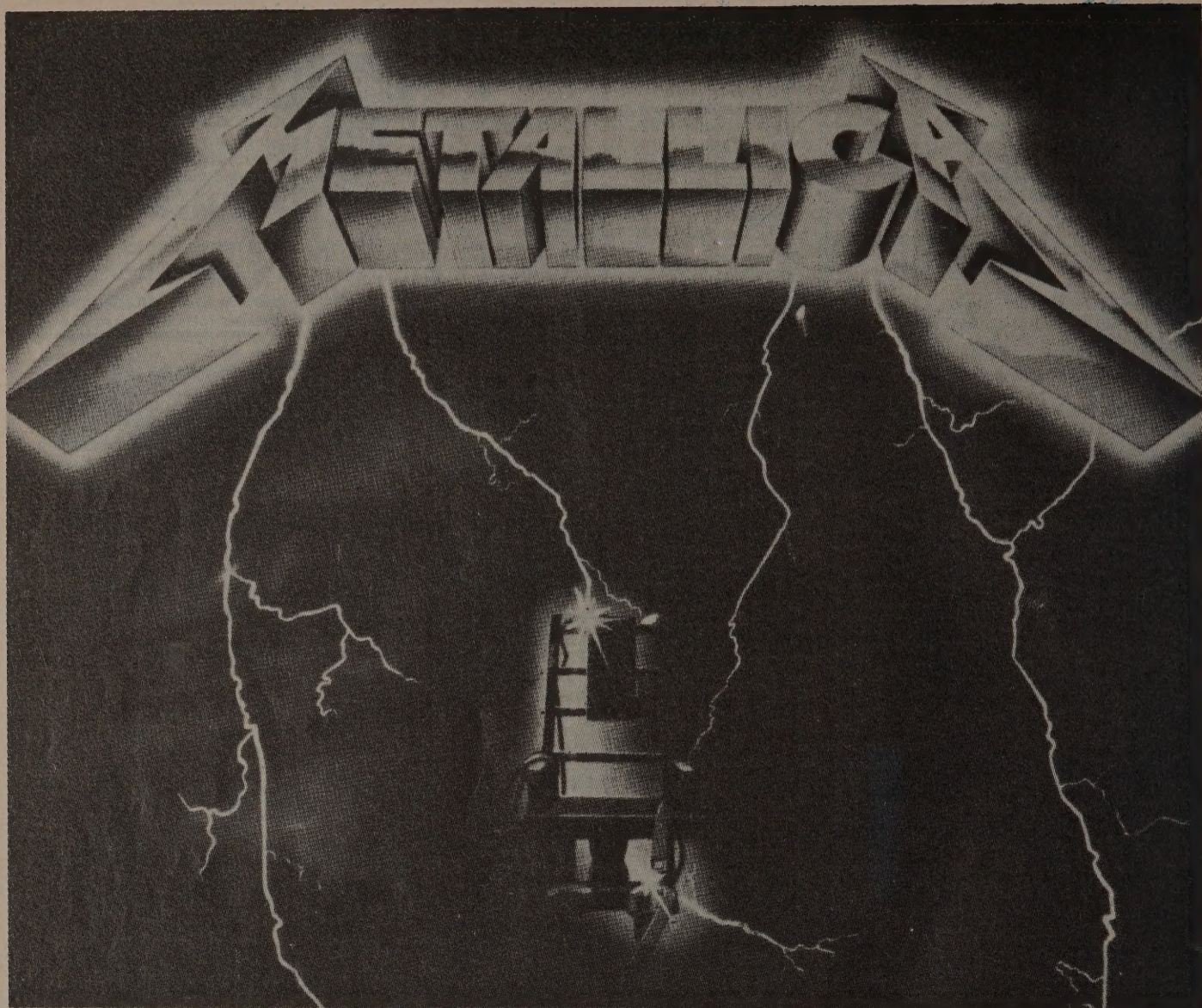
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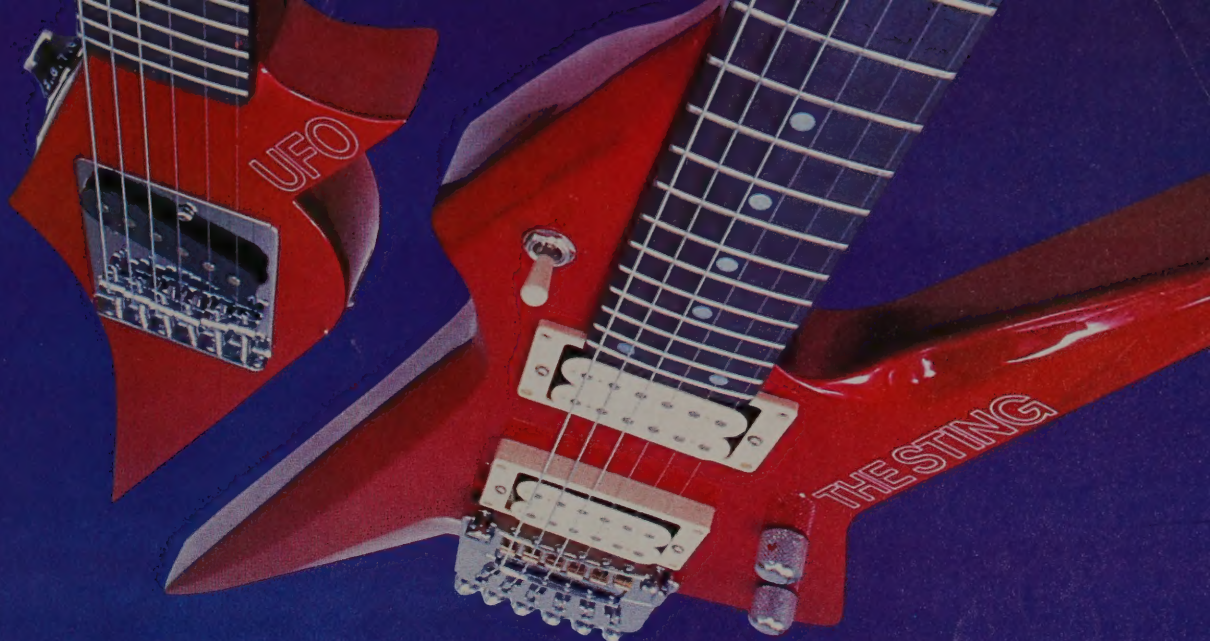
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